

RICOH'S NEW
28-300MM LENS

ON TEST



ANDY ROUSE: WHY
LIGHT RULES THE ROOST



Saturday 26 June 2010

amateur

Photographer

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PAGE 25



AMAZING RESULTS

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Nikkor 85mm f/1.4D AF

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FAST PORTRAIT LENSES



PAGE 57



PAGE 21



**LOCATION
LOCATION**

Beauty on the
Suffolk coast



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At the heart of the image



worldmags & avaxhome

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Amateur Photographer For everyone who loves photography

I WENT to see the Pentax 40MP medium-format digital camera in Paris recently. We still don't know if it will be coming to the UK. It would be great news if it did, not only for Pentax but also for all photo enthusiasts. When I first started at AP almost every amateur either owned or aspired to own a medium-format camera. When we sorted the entries for competitions or *Gallery* the majority were 6x4.5cm, 6x6cm or 6x7cm transparencies – and shooting medium format was a way of demonstrating the level of one's seriousness about photography.

Now very few of our readers are using a medium-format camera, but with the entry of Pentax into the market again with a camera that is much more

affordable than the current crop, perhaps the situation is beginning to change. I say 'beginning', because medium format will still be beyond the means of most of us, but prices are heading in the right direction. The quality difference that existed between 35mm and 120 films is mirrored by that which exists between full frame/APS-C sensors and the big-pixel panels that are used in larger bodies. But it's not all about image quality – there is the user experience, too. And that might be something we've all forgotten.



Damien Demolder
Editor

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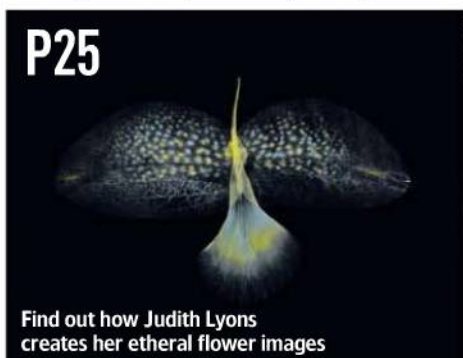
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THE AP READERS' POLL

IN AP 12 JUNE WE ASKED... Does photographing people in the street make you nervous?



YOU ANSWERED...

A Yes, a bit	32%
B Yes, a lot	22%
C Yes, and I can't do it	15%
D No, not at all	21%
E It doesn't interest me	10%

THIS WEEK WE ASK...

If the price were right, would you be interested in going medium format?

VOTE ONLINE www.amateurphotographer.co.uk

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Neil Leifer's iconic picture of Muhammad Ali vs Sonny Liston captures one of the 20th century's greatest sportsmen at his peak. David Clark looks at the story behind the images

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Photographers caught by red tape • Ban sparks public backlash

BEACH PHOTOGRAPHERS A SAFETY RISK, COUNCIL RULES

PHOTOGRAPHERS

on a public beach posed an apparent safety risk and were falling victim to council red tape primarily aimed at controlling large-scale film crews.

Hattie Miles, a photographer for the *Bournemouth Echo*, was told by a beach security guard that she needed a 'licence' before taking pictures for commercial purposes from the promenade of Branksome Chine beach in Dorset, which is council-owned.

While Poole Council told AP that photographers do not need a licence, those taking pictures for commercial reasons need to inform council officials beforehand.

Stuart Terry, Coastal Works manager at Poole Council, said 'commercial operators' were required to inform the council – and show proof of public liability insurance – to ensure photographers and filmmakers 'do not unduly interfere with the safety and enjoyment of other beach users'.

He confirmed that 'on occasions' beach wardens will approach photographers 'to confirm the nature of their

activities if our beach office has not been given prior notice'.

The council's stance led to a storm of protest. John Tracy of the Bureau of Freelance Photographers said the council's policy was 'yet another example of tin-pot bureaucracy'.

'What possible danger could photographers pose to other beach users... These restrictions should be challenged on the basis that photographers – both amateur and professional – have been taking pictures on beaches without let or hindrance for over 100 years.'

Professional photographers urged the council to recognise their rights in a 'public space'.

Jess Hurd, chair of the National Union of Journalists (NUJ) London Photographers Branch, told AP: 'This is yet another ridiculous example of infringement on civil liberties and photographers' rights that enrages people up and down the country.'

'Public beaches are there for everyone to enjoy and should



LATEST NEWS ONLINE
amateurphotographer.co.uk

Hattie Miles was told she needed a licence for photography on this beach

not be subject to these arbitrary restrictions on photography.

'Given that Hattie Miles is a member of the press, a *Bournemouth Echo* photographer and member of the NUJ, Poole Council is in a position of restricting press freedom, which it is legally not entitled to do.'

Hurd added: 'We cannot allow these restrictions to erode our ability to document our visual history.'

The NUJ's national freelance organiser, John Toner, called on the council to drop its 'ridiculous

position' and come up with a 'sensible policy'.

He said: 'The suggestion that a licence is required to take photographs on a beach takes suspicion of photographers to new heights of absurdity.'

AP challenged the council to spell out why a lone photographer may pose a safety risk to other beach users, given that a person with a camera is hardly the same as a camera crew of Bollywood proportions with truckloads of equipment in tow, for example.

● See *Photographers force council climbdown* story, page 6

SNAP SHOTS



● Samsung has yet to decide whether to launch a new system camera, the NX5, in the UK. The NX5, seen as the little brother of the NX10, is kitted out with a 14.6-million-pixel sensor. It has an LCD instead of the AMOLED screen featured on the NX10.

● Former AP features editor Bob Aylott has appealed for help in identifying a 'mystery girl' he photographed at the Isle of Wight Festival 40 years ago. Bob was covering the festival for the *Daily Sketch* newspaper, but details of the woman in the crowd went missing. Bob said the photo went on to become a worldwide hit when it was made into a poster. For the full story visit www.bbc.co.uk/news and search under 'Bob Aylott'.

Photoshop firm launches latest software

ADOBE LIGHTROOM 3 GOES LIVE

ADOBE claims Lightroom 3 delivers unrivalled raw-image processing, combined with better noise reduction and sharpening tools, plus automatic lens distortion correction and support for DSLR video files.

Even when applying high levels of noise reduction there is 'no softening of edge

detail', adds the imaging software giant.

'Images load almost instantaneously, and the import experience has been redesigned to be more intuitive, with added previews and default selections that give users quick access to sort through and find images,' said a spokesman.

New features include a Straighten tool for horizontal and vertical perspective and a function that allows photographers to recreate the 'artistic grain' of traditional film stock, plus two new vignetting styles.

Lightroom 3 for Windows and Macintosh computer systems costs around £232. Existing Lightroom users can upgrade for around £74.

The Public Beta [trial] version of Lightroom 3 was downloaded more than 600,000 times. Visit www.adobe.co.uk.



Do you have a story?

Contact Chris Cheesman
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[@ipcmmedia.com](http://amateurphotographer)

A week of photographic opportunity

PHOTODIARY



Wednesday 23 June

EXHIBITION Capsule#2 by London College of Fashion photography students, until 13 August at Richard Young Gallery, London W8 4LT. Tel: 0207 514 7427. Visit www.richardyounggallery.co.uk. **EXHIBITION** Exposed: Voyeurism, Surveillance and the Camera, until 3 October at Tate Modern, London SE1 9TG. Tel: 0207 887 8888. Visit www.tate.org.uk.

Thursday 24 June

DON'T MISS Photography Workshops (10am-4pm, repeated on 25 June) at Bateman's, Burwash, East Sussex TN19 7DS. Tel: 01435 882302. Visit www.nationaltrust.org.uk. **DON'T MISS** Midsummer's Day celebrations (includes 'costumed characters') at Bodiam Castle, near Robertsbridge, East Sussex TN32 5UA. Tel: 01580 830196. Visit www.nationaltrust.org.uk.

Friday 25 June

EXHIBITION Portraits by Rankin, until 18 July at Annroy Gallery, London NW5 4BA. Tel: 020 7284 7320. Visit www.rankin.co.uk. **EXHIBITION** Dorothy Bohm - vintage photographs on sale, until 26 June at Zoe Bingham Fine Art, near Russell Square Tube, London. Viewing by appointment. Tel: 07920 520 777. Visit www.zoebingham.com.

Saturday 26 June

EXHIBITION Steve McCurry Retrospective, until 17 October at Birmingham Museum & Art Gallery, Birmingham B3 3DH. Visit www.bmag.org.uk. **EXHIBITION** Tyneside Shipyards, 1943: Photographs by Cecil Beaton, until July 2011 at Imperial War Museum North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk/north.

Sunday 27 June

EXHIBITION Wild World at OXO by Roger Hooper, until 27 June at OXO Gallery, London SE1 9PH. Tel: 0207 021 1600. Visit www.southbanklondon.com. **EXHIBITION** Wild Kew by Heather Angel, until 5 September at Royal Botanic Gardens, Surrey TW9 3AB. Tel: 0208 332 5655. Visit www.kew.org.

Monday 28 June

EXHIBITION Chris Steele-Perkins: For Love of the Game, until 11 July at Third Floor Gallery at 102 Bute St, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com. **EXHIBITION** Fault Lines: Turkey East West by George Georgiou, until 17 July at Side Gallery, Newcastle upon Tyne NE1 3JE. Tel: 0191 232 2208. Visit www.amber-online.com.

Tuesday 29 June LATEST AP ON SALE

EXHIBITION Beatles to Bowie: the '60s exposed, until 5 September at Norwich Castle, Norfolk NR1 3JU. **EXHIBITION** In-Public@10 by members of a street photography group, until 9 July at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit www.photofusion.org.



Poole Council disputes claims that this image shows the beach warden harassing a tourist, instead saying the official was merely offering to take a photo of the man and his wife

Council bows to mounting pressure

PHOTOGRAPHERS FORCE COUNCIL CLIMBDOWN

AP RIGHTS WATCH
Committed to defending your photographic rights!

pose a public safety risk, or are likely to seriously offend, obstruct or disrupt other beach users, council officials have conceded.

The climbdown came after Hattie Miles, a photographer for the *Bournemouth Echo*, was told by a beach security guard that she needed a 'licence' before taking pictures from the promenade of Branksome Chine beach in Dorset (see page 5).

In an apparent softening of its approach towards photographers following a public outcry, Clive Smith, head of Leisure Services at Poole Council, told AP: 'The code of practice is intended to support and manage activities on beaches in Poole, but

we understand it caused concern among some photographers.'

Smith added: 'We would like to reassure people that the council has no desire to restrict or prevent photography on Poole's beaches.'

'We have reaffirmed the guidance given to beach wardens and they have been advised not to approach photographers and filmmakers unless their activities present a risk to public safety or are likely to cause serious offence, disruption or obstruction to other beach users.'

Smith said that as a 'professional courtesy' he hopes companies wanting to use the beach for commercial purposes will inform staff of their plans beforehand. He added: 'By doing so, we can properly support their work and ensure there isn't any necessary disruption to other beach users.'

X5 camera aims to undercut digital rivals

GE LAUNCHES SUB-£130 BRIDGE CAMERA



GENERAL Imaging aims to undercut the competition by launching its first 'Power Pro Series' digital bridge camera, the X5, at an aggressively priced £129.99.

General Imaging Europe's president Masami Shimoda told AP that the firm is keen to grab a slice of what is an increasingly cutthroat market early on, by pricing the X5 at under £130.

Shimoda also confirmed plans to launch a second X-series model before the end of the year.

The 14.1-million-pixel X5, first unveiled earlier this year, is set to make its UK debut this month.

Features include a lens delivering the 35mm viewing angle equivalent of a 27-405mm zoom and an equivalent ISO sensitivity of 3200. The 2.7in LCD monitor carries a resolution of 230,400 pixels.

The X5 incorporates a Quick Time Motion-JPEG movie mode.

It will be available in black or white.

SNAP SHOTS

● Sigma's delayed SD15 DSLR will go on sale next month, priced £899.99. The SD15 will be available from the start of July, according to Sigma Imaging (UK) Ltd in a statement. The SD15, which was due out last year, will house the same 14-million-pixel Foveon X3 imaging sensor employed in Sigma's current SD14.

● News agency Reuters has been blasted for cropping out a dagger from photographs of Israeli soldiers injured on the Gaza flotilla. The agency has been accused of biased reporting by failing to show an activist in pictures it distributed to the Turkish media. In its blog, a Reuters spokesman said: 'The images were made available in Istanbul, and following normal editorial practice were prepared for dissemination, which included cropping the edges. When we realised that a dagger was inadvertently cropped from the images, Reuters immediately moved the original set as well. We also used one of the uncropped photos on our reuters.com home page, and linked to a slideshow that used both full-frame knife shots.'



Do you have a story?

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Restructure forces London move

JOBS TO GO AS LEICA CLOSES UK OFFICE

JOBS are set to go at Leica UK's office in Milton Keynes, Buckinghamshire, this summer as the firm moves its operation to Mayfair, London (pictured).

Although there is no official word on job losses, AP understands that five positions will be axed in the process.

The firm is also set to close its Milton Keynes warehouse and move to 'direct European distribution'. This means cameras will be delivered directly from Europe to UK dealers as well as the Mayfair store.

Established in Milton Keynes in 1990, Leica Camera Ltd employs 23 staff – currently split between the Milton Keynes office, the Leica Store and the firm's 'field-based personnel'.

A spokeswoman told AP that the firm is currently in consultation with employees affected by the changes and could not comment for legal reasons until this process is completed.

She said the move was part of a 'restructure and reorganisation' of Leica Camera Ltd, seen as 'best for the operation of the company'.

Leica has confirmed that its product service and support department will move to the firm's base in London, as part of an expansion of the Mayfair shop, which opened last year (see below).

Asked whether a move to plush Mayfair will mean photographers paying more



to have their Leica cameras repaired, the spokeswoman replied: 'We are still in discussion about how these processes are going to work.'

Leica is set to expand its Mayfair base and has recently taken over the first floor of a building opposite the shop in Bruton Place.

Leica's store in Mayfair, the company's first in the UK, opened last year. It is located at 34 Bruton Place, between Old Bond Street and Berkeley Square, W1.

The shop itself is situated on the ground floor. The premises also house a photographic studio and a room that is used for training, presentations and meetings.

Leica also runs its own stores in Tokyo, Berlin, Paris and Moscow.

Leica's head office is based in Solms, Germany.

WHAT ABOUT REPAIRS AND SERVICING?

Leica said in a statement: 'The company is proposing to restructure how it provides these services and is currently concluding an internal restructure consultation programme. Subject to completion of the consultation programme, the company is proposing to cease offering these services from Milton Keynes. The company is proposing to create three new Client Care positions to be located at Bruton Place, supporting all UK Leica owners.'



Two new 'entry-level' models SONY UNWRAPS REVAMPED ALPHA DIGITAL SLR DUO

SONY is set to launch two new entry-level DSLRs, the Alpha 390 and Alpha 290. Aimed at first-time DSLR users, the Alpha 390 and Alpha 290 feature a 14.2-million-pixel imaging sensor and 2.7in LCD screen.

Sony claims each features a compact stylish body, new grip design and a 'revised button

layout for 'comfortable handling'.

The Alpha 390 adds Quick AF Live View and a tilt-angle monitor.

UK prices have not been released for the cameras, which are due out from 'summer 2010', according to Sony.

Both models boast HDMI output for display of images on a Sony Bravia TV.

PMA/PIC deal PHOTO INDUSTRY TO GET 'ONE VOICE'

THE PHOTO Marketing Association (PMA) is set to take over the running of the Photo Imaging Council (PIC) in a cost-saving measure expected to give UK manufacturers and retailers 'one voice'.

AP understands that PIC's base in Croydon, Surrey, will close by 1 September 2010, the date the new alliance is due to be completed.

'PMA will take over the administration of PIC with the exception of the statistics and statistics bulletin,' said the organisations in a joint statement.

They say benefits of the deal will include being able to deal with the Government through one organisation, on issues that affect an industry worth £4 billion to the UK economy.

They cite VAT payable on goods via the internet as one such issue. Last year, PIC and PMA warned that failure to collect VAT and Customs Duty due on cameras imported into the UK, through non-EU based websites, may drive up high-street prices.

'The alliance reflects the changes in the imaging sector



over the past few years, the overlap in membership of PIC and PMA and the requirement to offer value-for-money services,' added the joint statement.

Although people are taking more pictures than ever before, PMA's UK representative Nigel McNaught said consumers are no longer ordering prints, meaning UK retailers are having to look at other ways of making a profit, by selling photo books, for example.

McNaught said the new alliance will put pressure on the Government for high-street retailers to be in line for the future printing of passport photos, currently a valuable source of revenue for them.

PIC, the roots of which can be traced back to 1918, will continue as a company limited by guarantee.

PMA's UK office is located in Welwyn, Hertfordshire.

1908

The question of the banning of cameras at the Franco-British Exhibition came up for discussion at the last meeting of the L. and P. Association. The Association has been in correspondence with the Exhibition authorities on the subject, but with no very encouraging results, and the idea of a photographic convention at Shepherd's Bush has had to be abandoned. It was stated that although some photographers have managed to use their cameras, more or less surreptitiously, in the Exhibition grounds, others have been caught in the act and warned to desist, while others again have been denied admittance unless they would consent to leave their cameras in the cloak-room. It is quite understood that the photography of certain things in the Exhibition, such as designs or machinery, is not permissible, and no photographer would knowingly make an honourable use of his camera, but that is a different thing from photographing the exteriors of buildings or groups in the Exhibition grounds. The grounds being private property, the conditions which govern the taking of photographs in public thoroughfares do not seem to apply, although it was pointed out at the meeting that even if the grounds are private the public are within their rights in being there; there is no trespass.

SNAP SHOTS

● New 'colour' instant film designed for use on Polaroid cameras is set to go on sale in July, according to Dutch firm Impossible BV. Impossible, which launched its Polaroid camera-compatible b&w instant film earlier this year, had hoped the colour version would be ready this month.

● A firmware update for Samsung's NX10 system camera aims to add features such as 'system stabilisation' and 'faster SD card read/write speed'. Features also now include an EVF selection function via the AMOLED screen menu and an MF assist on/off function and MF usage function (while using a K-mount adapter). Version 1.15 firmware can be downloaded from www.samsung.com/uk

WU... A CAMERA WITH A USB PLUG

own software, so photos are downloaded instantly and automatically with no fuss – while the camera recharges all by itself*, said a GE Cameras spokesman. It will go on sale at the end of June, priced £169.



'We are continuing to work very hard on this project. However, it's too early to be specific about details...'

CLUBNEWS

Club news from around the country

Malden Camera Club

The 55-year-old club invites anyone interested in photography to attend its annual exhibition being held from 1-3 July at The Methodist Church, High Street, New Malden, Surrey KT3 4BY. Members say they will be on hand to answer questions at the free-to-enter event. Visit www.maldencameraclub.org.uk.

BEAMINSTER AND DISTRICT CAMERA CLUB

Members recently took part in a local nature shoot, focusing on subjects including moths, butterflies and orchids. To join call Denis McConnell on 01308 861 717. Visit www.beaminstercameraclub.co.uk.

story-shooting by Matthew



5 p.m. The Amazon Rainforest. 42 degrees centigrade. 100% humidity. Pouring with rain. Yet with his weatherproof Pentax K-7, Matthew is home and dry!

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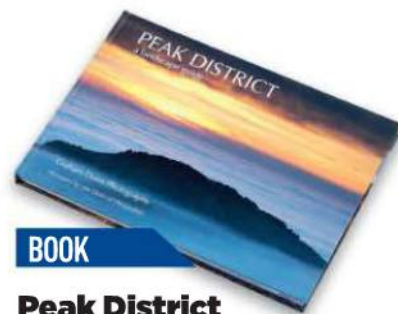
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K-7

www.pentax.co.uk/photo

APReview

The latest photography books, exhibitions and websites. By Jeff Meyer



BOOK

Peak District

A landscape guide

By Graham Dunn
Limestone Publishing, hardback, 160 pages, £25, ISBN 978-0-9562584-0-3



FOUR years ago Graham Dunn decided to change career and give up his job as a surgeon to become a full-time photographer. This is his first major publication, which he hopes will be the first in a series of books covering different regions of the UK.

The location photo book is a staid format, and new volumes, it seems, just show us more of what we've already seen hundreds of times before. However, Graham's delicate touch has produced a series of subtle images that hold your attention like paintings. Rather than relying on the dramatic, his soft, muted tones really seem to emphasise the stillness and isolation of his locations. The colours are realistic and the compositions are perfect. In fact, this is careful, considered imagery that would make Joe Cornish blush. We can't wait to see Graham's future offerings.



© GRAHAM DUNN

EXHIBITION

Exposed: Voyeurism, Surveillance and the Camera

Until 3 October. Level 4, Tate Modern Museum, 53 Bankside, London, SE1 9TG. Open Sun-Thurs 10am-6pm, Fri-Sat 10am-10pm. Tel: 0207 887 8752. Admission £10



WITH a new dedicated curator of photography on staff, the Tate Modern is giving photography a greater presence in its institutions, and the quality and scope of this latest exhibition is a landmark achievement. Bombarded by two massive street shots by Philip-Lorca diCorcia upon entering the room, the theme here is immediately clear: cameras give us the power to spy and peek into each other's lives. And this series of more than 250 images studies this relationship between watcher and subject along its many offshoots: power, pleasure, celebrity, conflict and the moral complexity of exposing people's private moments to public scrutiny. Yet apart from the raft of issues this showing



© WALKER EVANS/THE METROPOLITAN MUSEUM OF ART

raises, it's also simply a stunning array of great photography. From 19th century snaps of a drunken Edgar Degas and Walker Evans' (whose Leica also features in the display) New York subway portraits to stunning contemporary work, you could quite easily spend a day (or several) wandering from room to room.



© NEEGEE/INTERNATIONAL CENTER OF PHOTOGRAPHY/GETTY IMAGES



WEBSITE

www.historypin.org



JUST when you thought there were no new ideas left in the world, the Japanese invent a square watermelon or Google introduces something like Historypin. Launched in conjunction with the social networking site We Are What We Do, Historypin takes the Google Street View function a step further by letting users pin old pictures of towns and cities to current maps and images from Google's Street View and Maps platforms. You can search by area, postcode or subject matter, and once you've brought up one result, a brilliant function even suggests other nearby photos. Users can also upload, review and comment on all images. Only launched in May, it's still in its infancy and only just beginning to build an archive, but this should be an incentive to get in there first and upload your own images to this fantastic resource. Once again, the people at Google prove they're one step ahead of everyone else.



BOOK

China Between

By Polly Braden

Dewi Lewis, hardback, 96 pages, £25, ISBN 978-1-904587-88-0



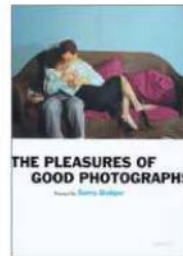
IT'S STRANGE to see how the documentary photography of China has changed in the past ten years. Gone are the photos of protests and abuses, such as Stuart Franklin's famous Tiananmen Square image, or shots of rural villagers wearing straw hats and paddling in their long canoes. China's remarkable growth over the past decade has fuelled an

intense interest in its urban centres, and Polly Braden, former Guardian Newspaper Young Photographer of the Year 2002, has delivered an exceptional portrait of modern China.

Her carefully crafted images show the material and psychological effects experienced by China's new urban class. Shoppers, soldiers, commuters and workers all draw her attention in this travelogue, which was compiled over three years in visits to Shanghai, Xiamen, Shenzhen and Kunming. It is perhaps a little too 'contemporary' for some people's tastes, but Braden's keen eye for capturing a moment goes a long way to making you not notice that.

CONDENSED READING

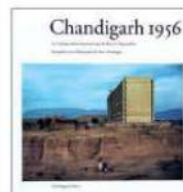
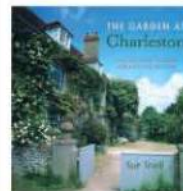
A round-up of the latest photography books on the market



● **THE PLEASURES OF GOOD PHOTOGRAPHS** by Gerry Badger, £16.95 Presenter of the BBC's *The Genius of Photography* series, Gerry Badger's latest offering is the engaging intellectual masterpiece we've come to expect from the man. With meditations on photo books, Photoshop and the work of a handful of diverse photographers, Badger proves his skill and establishes himself as the pre-eminent critic on photography. ● **RICK SAMMON'S HDR PHOTOGRAPHY** Secrets



for digital photographers, by Rick Sammon, £19.99 This book is dreadfully lacking in detail. Rick Sammon has published some great technique books over the years, but with 36 under his belt it's starting to get a bit worn. This latest offering feels a bit like some furniture: pleasant and comfortable, but not worth keeping once it gets a coffee ring. ● **THE GARDEN AT CHARLESTON** A Bloomsbury Garden Through The Seasons, by Sue Snell, £16.99 Snell's year-long study is a surprisingly artful and considered take on the garden photography format. Wider garden views are mixed with detail shots, but most interesting are the moments she gets down on the ground to examine insects and forgotten artefacts. This book is worth a look. ● **CHANDIGARH 1956** Photographs by Ernst



Sheidegger, £50 On paper, this works: vintage imagery shows the construction of the 'functional city' of Chandigarh in the Indian state of Punjab. On photo paper, however, this does not work. Grainy pictures of construction sites far outnumber the more interesting shots of workers and residents.

Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



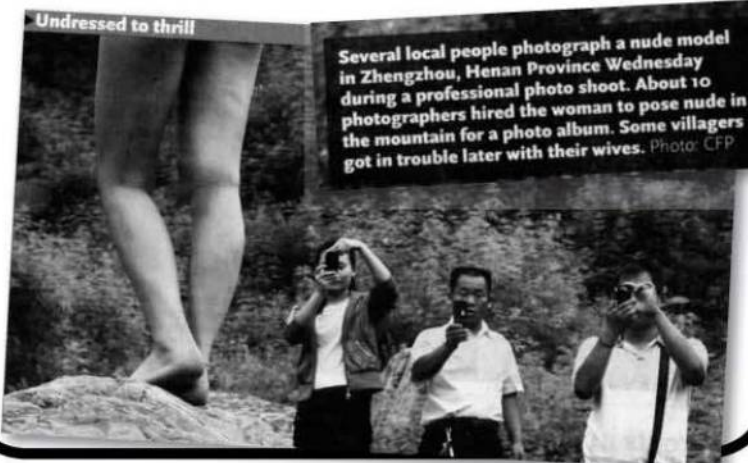
FUJIFILM

SERIOUS WORK

I thought you might be amused by the photograph below, which appeared in the 11 June issue of the *Global Times*, an English-language daily newspaper in China. It may be a 'professional photo shoot', but there does seem to be an absence of serious camera equipment. No wonder some wives were unimpressed!

Nicholas Kitto, Hong Kong

That's brilliant! – Damien Demolder, Editor



NEW HOME FOR OLD KIT

In *Letters* in AP 12 June, J Britton says that he is loath to put his defunct film cameras in the dustbin. My husband and I both had very good film cameras and lenses that were collecting dust on the shelves and taking up valuable space. We had looked at second-hand camera shops, but when we made the

effort to find the boxes and present them in top condition to a couple of well-known shops advertising their buying service, we were offered about £25 for a £700-odd camera and we became very disillusioned.

However, when we were at the Focus on Imaging show this year, we passed the Disabled Photographers' Society stand and

stopped to ask what they did. We were told that they take second-hand cameras of any sort or condition, as well as any other photographic equipment, and then either sell them to buy new equipment for disabled photographers or give them directly to disabled photographers who need some equipment to get started.

I contacted this group and found a committee member who lived not far away and we arranged to deliver our Minolta Dynax 7xi and Nikon F90 cameras, our selection of very good lenses and a couple of tripods. We were pleasantly surprised to learn more about the work of this group and were glad we had chosen to give our much-loved equipment to them. We were also saddened to hear of a war veteran who was in a wheelchair, and who had been out with his camera when he was robbed of all his valuable equipment by youths. Hopefully, our cameras and lenses will be put to very good use through this very worthwhile cause.

Jenni Alexander, Essex

That is a very good cause – Damien Demolder, Editor

THANKS FOR THE DETAIL

I just wanted to say how much I enjoyed reading the article by Gemma Padley on the photography of Trevor Batchelor (*It's in the detail*, AP 12 June). I find all the issues relating to street photography quite daunting, not least because of all the problems around photographing people, such as getting model releases, data protection and so on. Trevor's way of isolating details and juxtapositions makes the whole genre much more interesting again.

Mark Cresswell, via email

IN FAVOUR OF FILM

I am writing in response to Craig Neary's letter in AP 12 June. What I can't understand is why Mr Neary feels that using film doesn't make any sense. I would suggest that you don't knock it till you've tried it. Film still serves a purpose for things such as long-exposure photography and allows exposure times way beyond the current capabilities of any digital sensor out there. As well as this, for a lot of people photography is a hobby, and yes, while it is ultimately about taking a picture, there are other aspects to be considered that are there to be indulged in, from self-development to darkroom enlargement, and believe it or not, some people actually enjoy this! Yes, E-6 takes an age to develop and the margin for temperature error is tiny, but it's good fun.

I started with a Nikon D50 and regressed/progressed to film (delete as applicable), and have had so much more fun developing and scanning black & white, C-41 and E-6 than I ever did post-processing a raw file. The first time I opened my developing tube and unrolled my first self-developed slide film I was blown away by what I had effectively created. And if I could give one reason why film still has a point for me, it would be this: I can travel anywhere in the world and know

What The Duck



<http://www.whattheduck.net/>

full well that, providing I have some film and my solar-powered Canon Sure Shot DeSol with me, I will be able to take pictures wherever I am.

Oliver Fortes, Leeds

I enjoy the craft of film photography and the flexibility of working with a digital camera. A healthy balance of each is the way I keep myself happy – Damien Demolder, Editor

PURISTS, NOT MASOCHISTS

In response to the letter from Brian Wall entitled *Virtuous masochists* (AP 5 June), we are not masochists, Mr Wall, just purists, and if you don't get it, try running a roll of Ilford FP4 through something like an Olympus OM-1 or Nikon FM2 and you might learn a thing or two. If you still don't understand what I'm talking about after that, then the chances are you never will – and I wish you luck with your image-making, all-singing, all-dancing, digital plastic SLR that was out of date a year before you bought it.

James Christie, North Yorkshire

SAVING OUR HISTORY

While I was trawling through some of the old family photos of my now long departed relatives, I started to think about the lifespan of today's digital images. We have all seen images taken in the late 1800s and early 1900s in clubs, museums and our own family archives, and it occurred to me that we digital users may have a long-term problem with the protection of our pictures and their social history.

The problem is the longevity of the media on which we save all our images. I wonder

if, in the future, the hardware to run our 100-year-old CDs and DVDs will still be available? The hardware, the operating systems, the drivers – all will be obsolete in probably less than 20 years, so what will happen in 2110, when my future relative finds my 100-year-old Blu-Ray disc while they are digging around in a loft or the garage? I bet they will put my discs into the auto recycle unit and that will be the end of that. Perhaps online storage might help, but I doubt it, as I won't be keeping up the subscriptions, and even if I could no one would know that my pictures are there.

Then there is the problem of file format, as JPEG, TIFF, PSD and other raw file formats may not work on tomorrow's computers. So more urgent than 100 years is the short term of, say, 25 years. At the size and rate we accumulate images, I think we may not get to keep even our family photos, let alone our works of art and social history.

I can't see how our photographs are going to survive anywhere near 100 years, and probably not even 25 years unless we can find a method of re-archiving them to updated media, once we are not capable of doing this job ourselves. I am sure that the very best images are being managed by the various institutions like the RPS, museums and libraries, but what about the everyday photographs that doesn't get a second look until 50 or 100 years have gone by? This is our social history.

Lionel Callow, Hertfordshire

Making prints with good-quality materials is still the answer, Lionel – Damien Demolder, Editor

GREATEST PRIZE

I have just returned from a most enjoyable holiday in Tunisia, and apart from the opportunity to take pictures in the Sahara Desert and many other attractive areas and local architecture I found the attitude towards taking photographs of children so refreshing. Unlike some countries, the UK included, the children do not beg (in spite of what I had heard before our visit), but once the children see a tourist with a camera they approach in a very polite and friendly manner with smiles from ear to ear. They welcome having their photographs taken and show their gratitude for a small coin placed into their hands afterwards. Parents are equally friendly and show no objections to having photographs taken of their children.

One occasion that sticks in my mind was when, sitting at a table in an outside café, I noticed a pretty young girl at the next table. I guess she was aged about three years old. She was with two adults, one of whom was her father. My Arabic is far from being understandable and the father did not speak English. However, by pointing my camera in the direction of his daughter he soon understood what I wanted to do and showed no objections. The girl was thankfully too young to 'pose', as I wanted to take her picture in the natural way I had seen her in the first place (see above). Plus, as I was using a digital camera, I was able to show her the images on the LCD screen. She looked at them, smiled and without any prompting from me or her father, gave me a kiss on my cheek. There are times when photography can be rewarding and it is not always about prize money.

Keith Hughes, Surrey



KEITH HUGHES

BACK CHAT

AP reader T John Foster talks about his enthusiasm for a new-found element of his personal photography

IT'S SURPRISING how a single gift can change your outlook photographically. A moment's discovery and suddenly there is a realisation of new opportunities.

My awakening moment arrived in the form of a Christmas present from the family. What caused all the excitement? A specially created hardback photobook – and now I'm hooked on the whole idea. Like many other photographers I have boxes of pictures, but apart from the selected ones that fill frames around the house and the biggies in my portfolio, they stay in boxes. Now the days of passing around a pile of thumb-printed prints are over, as instead I can pass around one of my photobooks.

The photobook has even changed my shooting style. Days or weeks away see me looking for extra shots as background images or feature points. Will a certain view or different angle add something better to the finished result? Captions and text help to complete a rounded result.

My most rewarding time was when I decided to make a photobook of a family friend's wedding as a gift without telling the couple beforehand. Their official photographer shot close to 1,700 images and undoubtedly covered every significant moment very well. My more modest series of 350 images was turned into a 36-page finished product showing some of the less formal scenes. The couple's reaction was one of real delight and their satisfaction surprised me completely, while the bride's mother insisted on buying several extra copies for immediate family members as their own keepsakes of a special day.

A growing photobook home library already covers unforgettable Venice, stately home visits, trips to London, memorable holidays in France and Italy, and my granddaughter's move into her teenage years. The look on her face when she saw pictures from her earliest years was a joy for every family member, all packed in a form she can keep and look at in times to come.

The time spent compiling each edition adds to the fun. Page layouts are adaptable, with good flexibility when it comes to picture treatments and finishing touches. Costs are reasonable when compared with print ordering across a selection of, say, 125 various sized shots. And if there there's a downside, then I've yet to find it. My picture taking has taken on a new dimension, and using selected shots of different shapes makes you think about the type of result you want. Your picture count will go up, but the benefit of digital deletion counters any worries of wasted shooting.

The upshot of that one unexpected Christmas present for me is an extension of skills and a fresh, focused approach to any topic because the result becomes a story that is in a format others can enjoy. When you receive comments like 'special' and 'what a great way to show things', you know you're on to a winner.



SIGMA



OUR WORLD

Katsuo Hanzawa: Born in 1945 and working as a freelance photographer since 1974. With a focus on advertising, Hanzawa has worked on a wide variety of projects ranging from TV, magazines, and CD covers. He has published a large number of photo collections including "INDIA", "Happy?" and "Son of the Sun" and has been actively photographing gravure models and singers since 2008.

Photo data: SIGMA 50mm F1.4 EX DG HSM, 1/250 second exposure at F2.8.

KATSUO HANZAWA SHOOTS THE WORLD WITH A SIGMA LENS.

A streak of light enhances this urban portrait.

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Andy Rouse@AP

Thoughts from a wildlife photographer's world



WHEN photographing moving birds, the brightest highlights are sometimes very small and can be hard to meter from a spot meter. Building on Angela Nicholson's highlight retention technique in our *Boosting Image Quality* supplement (free with AP 19 June), which involves spot metering from the highlights or using a grey card to find the maximum acceptable overexposure level, you can use a piece of white card or paper to create a highlight reference point. If the exposure is measured from the white card and increased to the point just before it burns out, the whites of the birds' feathers should be accurately exposed.

Once on location, place the white card in direct sunlight, and with the camera set to its spot-metering and manual-exposure modes, take a reading from the white card. Increase the exposure until the card blows out, and the camera's highlight alert flashes and/or a peak at the far right of the histogram indicates overexposure. Take the exposure back a notch until just before the card blows out. You now have your maximum exposure with which to shoot highlights, safe in the knowledge that you will not lose any highlight detail and shadows will not be darkened excessively.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate conservationist. A professional photographer for more than ten years, Andy has worked in every corner of the planet and photographed everything from ladybirds to elephants. He has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards.

In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Tips on exposure and composition from Andy Rouse



© ANDY ROUSE

SHOOTING SEA BIRDS



I ORIGINALLY started this award-winning piece of writing with the phrase 'exposing for sea birds', but quickly thought that

for some of you this might have a different meaning. So following on from last week's multi-award-winning piece on locations for sea-bird photography, I thought I would write about the exposure and composition side.

The first lesson is that light rules everything. The best time to photograph sea birds is towards the end of the day when the birds are returning to the colonies and the light is at its most interesting. It also reduces the chance of burning-out white chest feathers, which most sea birds around our shores seem to have. Once these feathers have burnt out and the detail is lost, they *cannot* be recovered by software. The best way to solve this problem is to avoid burning them out in the first place. So my first tip when photographing sea birds is to work early and late. Unfortunately, many of the best sea-bird colonies do not allow overnight stays and in these locations you are limited to shooting between 10am and 3pm, at the time of the year when the sun is at its harshest and unforgiving. On a sunny day this can be a nightmare and for this reason I always check the weather and plan to shoot at these locations under overcast skies, when burn-out is minimal yet there is enough light to give a decent shutter speed. However, if you have to shoot

Andy's shot of a puffin includes details of its habitat on the Shetland Islands

under sunny skies use a polariser (a good thing anyway to improve sky and sea colour), underexpose the image by applying some negative exposure compensation and check the histogram constantly to ensure that there are no peaks to the right-hand edge. Of course, you will end up with an image that is slightly darker than you would like, but a quick bit of adjustment layer action will fix that while retaining the detail in the whites.

The second lesson is to check your exposures constantly. For the reasons stated previously it is vital to get a balanced histogram without any overexposure peaks. Don't rely on the meter to do this as the mixture of black and white feathers confuses even the usually infallible Nikon matrix system. Fortunately, help is at hand thanks to the habitat that the sea bird calls home. Rocks are generally of a medium tone in nature, so taking an exposure reading from these should be fine. If in doubt, use the Sunny 16 rule, which states that for ISO 100 at 1/125sec on a sunny day the aperture is f/16. This doesn't mean that you need to shoot at f/16, of course, as you have to modify to taste, but this rule has helped millions of photographers over the years.

The third subject is composition. Sea-bird colonies are full of distractions, so it is imperative to look carefully through the viewfinder before you shoot. Keep the aperture relatively low in a colony setting to isolate the subject, or shoot wideangle from slightly above to pick out patterns.

Finally, show the birds' relationship with their habitat, which takes real skill and vision. So enjoy yourselves, be respectful and always keep a smile on your face. **AP**

'Keep the aperture relatively low in a colony setting to isolate the subject'

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EVERY WEEK

PHOTO INSIGHT



DAVID CLAPP

Our landscape and travel expert. Based in glorious south Devon, David is represented by seven stock agencies worldwide

David Clapp recalls the dual perils of convergence and a double high tide on a trip to Guernsey's bathing pools

I SEEM to be collecting small islands recently. In the past few years I have visited quite a few in the UK and abroad. Just like owning Pall Mall or Mayfair in Monopoly, once you start it's very difficult to stop expanding your image empire. Like football-sticker albums I want the whole set, but just what is it about islands that makes them so magnetic? Is it the sense of abandonment, the desolation or the feeling that you're king of the castle? Or is it the tranquillity, the detached living and the overall sense of freedom that draw me to islands like Guernsey that are compact, bijou and buzzing with photographic potential?

Imagine living on an island 30 miles square. In comparison, Devon (where I come from) is 2,500 miles square, so you would think that the photographic choice is somewhat limited on an island in the English Channel. Yet this never seems to be a major setback for the photographers who inhabit Guernsey's remarkable landscape. Photography is based on geographical intimacy, but with such limited compositions you might think this would get rather boring. Is the only variable to play with a meteorological roll of the dice?

Then again, consider the distance of your own endeavours behind the camera and perhaps you will find that your focus is also localised. In fact, you could say we are at a distinct disadvantage on the mainland. Imagine being able to shoot remarkable coastline images in great light at any time of the year just half an hour from home.

One of those majestic places on Guernsey that I like to try to capture is the St Peter Port bathing pools. For me, the concept of 'fine art' is like forcing my square brain through a round hole. When I last visited the pools the tides were right, so my friend Mike tried to re-educate my approach as we drove through the back streets before dawn. This would be all about compositional subtraction. Forget cliché vistas, as the bathing pools are a step into impossibility. Low light would leave poles and railings emerging from soft, misty waters as they zigzag through the frame, water pouring into

the sea. As we set up our cameras poolside, smiling at the glow on the horizon, I chose to put my bag high on a rock out of the way. The tides here are vicious. This Channel Island has an unusual double high tide, so as the water surged worryingly towards me I made a quick retreat back up the rocks.

The composition was quite straightforward. Using my Canon EOS 5D and 17-40mm f/4 L lens, I could frame the diagonal rails to pull the viewer's eye right through the frame. At 24mm, I could even get the handrails at the other end in the frame. I took two shots at 10secs and two shots at 2secs to exposure-blend later back in the lab. I then changed to a vertical orientation to see if I could get a different visual effect. It was time for a lens change, but where was my bag?

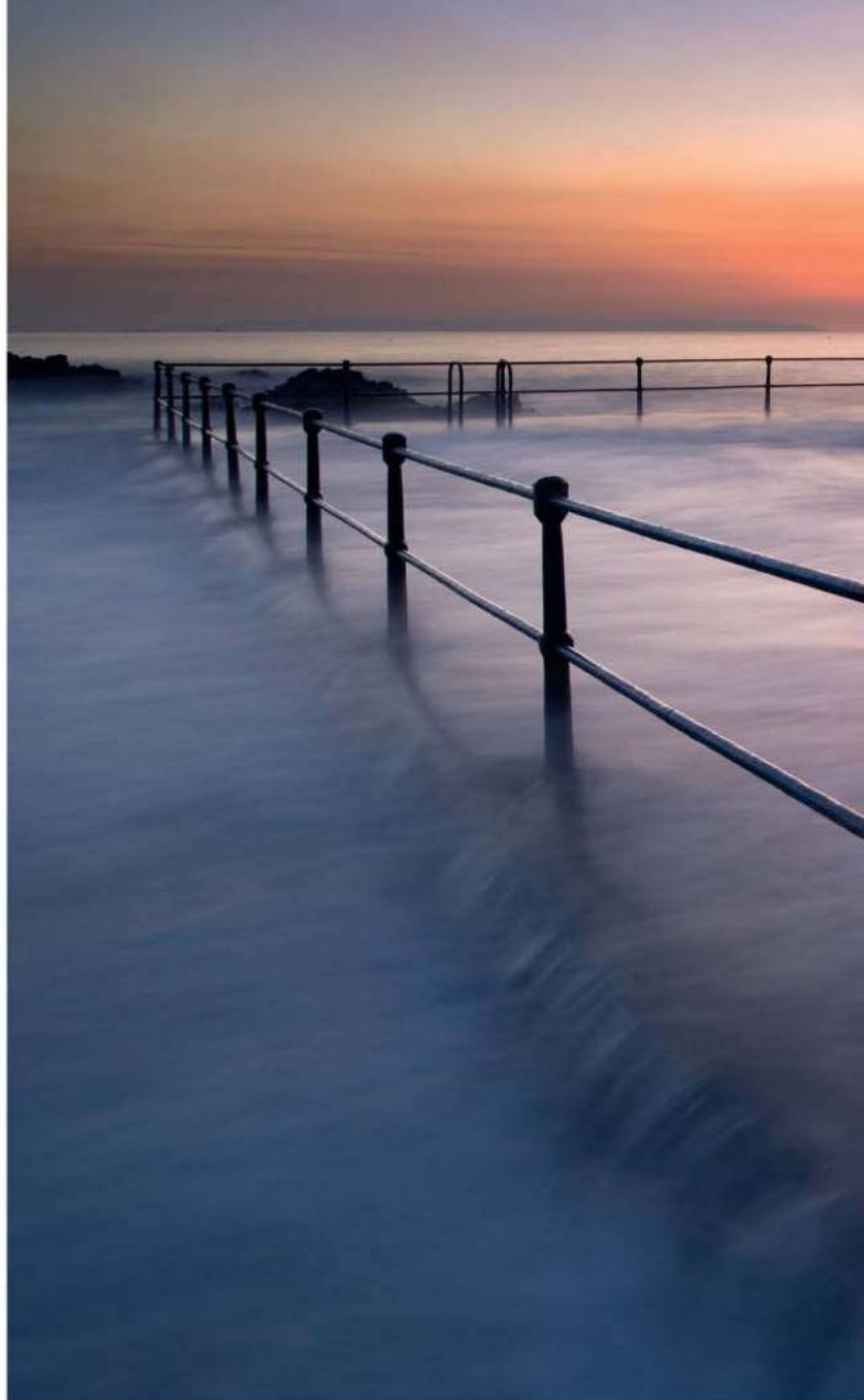
It was now panic stations. There was my bag, absolutely drenched in seawater, zipper half open. The water had splashed my 24-105mm f/4 L lens and soaked my 70-200mm f/4 L optic, but my Pentax 645 35mm lens was sitting in its own private swimming pool and my 1.4xII converter was bobbing about merrily in the deep end.

What do you need to mop up seawater from expensive lenses? An oily velvet curtain, obviously, that is renowned for its superlative water-absorbing qualities! As Mike handed me the drape, he glanced nervously at the despair on my face as I poured three pints of brine out of the camera bag.

Now, here's the great thing. Those four shots I took before we screeched back home that morning were the best from the whole trip. Processing the images was an exercise in the art of subtlety. First, it's fair to say I could have used a graduated filter, but my photography was becoming as far removed from lens and technical convention as I could get. Blending the images together took seconds, but the complicated problem to overcome was perspective distortion.

Repair of my 1.4xII converter came at a cost, but it was a serious lesson learned and one I will never make again. I now carry an old oily curtain around with me everywhere I go. **AP**

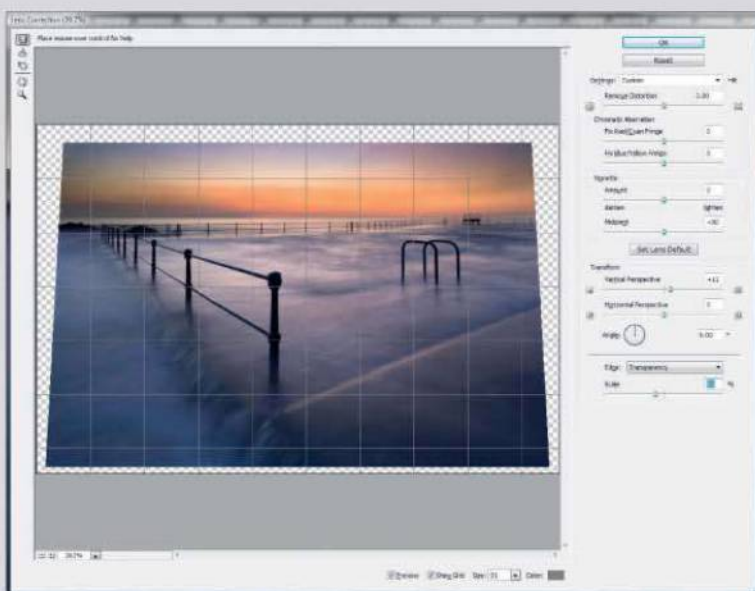
To see more pictures by David Clapp visit www.davidclapp.co.uk



'As we set up our cameras poolside, smiling at the glow on the horizon, I chose to put my bag high on a rock out of the way'



© JAMIE CLAPP



TALKING TECHNIQUE

As the camera was pointed downwards towards the railings, the vertical lines converge dramatically. This not only makes it look unnatural, but it also highlights a lack of knowledge to other photographers.

The wider the focal length, the more convergence you will get.

To combat this, Photoshop now has a rather sophisticated Lens Correction tool that wasn't available at the time I took these pictures. It allows the user to correct this convergence by straightening, twisting and turning the image on vertical and horizontal axes. Unfortunately, this comes at the cost of a loss of sharpness, but as long as the tool is used considerably the effects are brilliant.

1 First, level the horizon. This is crucial to ensure the correction is even across the frame, otherwise the correction will still look uneven. If you have no horizon, use a spirit bubble level when capturing the shot.

2 Adjust the Vertical Perspective slider, which will 'tip' the image forwards and backwards. In this case, I corrected the perspective with negative values.

3 Finally, scale adjustment. You can now increase the size of the image to crop out the space that has now been created from the correction. Alternatively, use the Crop tool once you have finished.

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Need to know

How to get there

Southwold in Suffolk is ten miles from Lowestoft and 35 miles from Ipswich and Norwich. Situated at the end of the A1095, it is easily accessible from the A12 at Blythburgh. The nearest railway stations are Darsham and Halesworth, and there are local bus services to nearby towns.

Where to stay

Southwold, like other seaside towns, is not short of places to stay. There are many hotels and B&Bs throughout the town, and a caravan site near the harbour. The Swan Hotel and The Crown, owned by Adnams Brewery, are well respected. Visit <http://hotels.adnams.co.uk> for more information.

Where to eat

Whether you're after a quick bite to eat, a light lunch or a romantic evening meal, Southwold has a variety of eateries. There are pubs, cafés and restaurants on and near the pier and in the town. There are also several teasalops for those wanting a traditional English afternoon tea. Mrs T's fish shop at the harbour serves some of the finest fish and chips in the area. Visit www.exploresouthwold.co.uk for other suggestions.

Don't miss...

If you're thinking of quaffing a quick pint, you might like to pay a visit to the famous Adnams Brewery. Brewery tours, including tasting and a bottle of beer to take home, cost £10. Visit <http://adnams.co.uk> for more details.

AP's guide to Britain's best photo locations.
This week... **Southwold in Suffolk**

INSIDER KNOWLEDGE

Kathy Wright

Age 50

Occupation

Farmer

Favourite

photographers Ansel

Adams, Harry Cory

Wright **Favourite**

location East Anglia

Photographic

approach 'If I like somewhere I never get bored of photographing it'



SOUTHWOLD is a popular seaside town situated on the north-east coast of Suffolk. For tourists and photographers alike there are countless opportunities to take eye-catching coastal images. The River Blyth winds its way through Southwold and it's possible to take a high-speed ride or river boat cruise (www.coastalvoyager.co.uk) across the river.

Another destination must be the pier. With stunning views across the coast it was built in 1900, but destroyed in a storm in the 1930s. It has since undergone a huge amount of refurbishment and been restored

to its former glory. The Under The Pier amusement arcade is home to all sorts of weird and wonderful slot machines, and the harbour, once a busy fishing port, is another destination for picture-making or just taking in the view. And don't miss the water clock on the pier, which is great fun and popular with children.

Kathy Wright, who won last year's Amateur Photographer of the Year competition, shares her tips on where to take the best photographs in this attractive coastal town.

To see more images by Kathy visit www.overlookedimages.com.



Beach huts

Canon EOS 20D, 17-40mm, 1/100sec at f/11, ISO 200



Perspective is a key factor in this image. The diagonal lines that converge in the distance bring the composition together by drawing the eye into the frame. They help to create a strong sense of depth. Placing the point where they intersect towards the bottom right of the frame and neatly on a third creates balance and harmony. This photo was taken at sunrise in May and you can see the pastel pinks and yellows in the sky. The scene is best viewed early in the morning, which means an early start in summer. At

this time of year sunrise can be as early as 4.45am. Visit www.timeanddate.com for sunrise and sunset times. In the winter the beach huts are moved to the car park on the other side of the sea wall to protect them from winter storms. Beach huts in Southwold are very sought after, with even ramshackle ones fetching up to £40,000. Many of the huts have interesting or amusing names, so look for little details, too. Be careful that you don't get your feet wet – if the tide is very high it can splash over the promenade.

Boating lake

Canon EOS 20D, 17-40mm,
1/50sec f/8, ISO 400



I took this photo just after sunset in February. Photographing at sunset when the light is right

can create some stunning tranquil images. After an unseasonably warm day a freezing mist formed over the marshes and sea, giving the scene a soft pink glow. On the North Sea coast this is often the case; a day that is sunny a few miles inland can deteriorate rapidly as you approach the coast. Located beside the pier car park, the lakes are home to several species of waterfowl and there is a small boating lake for children that is open during the summer. You can hire bigger rowing boats to explore the reed beds of the larger lakes and there is also a lake for model boats. The contrasty scene – a bright sky and darker land – has caused the camera to throw the reeds and birds into silhouette. I used an average meter reading and managed to retain detail in the water and on the horizon.

Harbour sunset

Canon EOS 20D, 17-40mm,
1/60sec at f/8, ISO 200



Early morning and sunset are the best times of day to photograph the harbour.

It is usually quieter at these times without the general hubbub of activity that there is during the day. This is a colourful midsummer sunset over the River Blyth. Shooting into the light for a scene like this you need to either bracket your exposures or use an ND grad filter to preserve detail in areas where detail could be lost, such as the boats. The river has quite strong currents and even on calm days the water is rarely still enough for perfect reflections. Even with a little movement it is still possible to evoke a sense of tranquillity. At low tide it becomes obvious why the place is called Blackshore. Black mud becomes visible and is a less attractive compositional feature. To avoid this, you might like to check the tide times before you go (www.tidetimes.org.uk).

Boatyard

Canon EOS 20D, 17-40mm,
1/125sec at f/14, ISO 100



Blackshore Quay is a busy little harbour that is home to several boat builders and a small fishing fleet. Access to the harbour is via some rather rough roads, but it is worth the effort. The harbour is often littered with boats in various stages of disrepair. Some are being rebuilt and provide interesting photo opportunities. Small details such as fishing nets, buoys, ropes and all the other trappings of the fisherman's craft are everywhere. While the debris can be an interesting addition to a picture, careful framing is needed to avoid over-cluttering your composition. In this instance there was a road to the left of the harbour, which I didn't want to include, so this was the only place I could stand to take the picture. I chose black & white for this image because I felt it suited the mood of the scene. The boat and sky were quite grey anyway, so it made sense to convert the image to monochrome.

Colourful huts

Canon EOS 5D, 24-105mm,
1/100sec at f/9, ISO 200



These beach huts are some distance from the sea. Unlike the beach huts on page 21, they

remain in place all year round so even in mid-winter you will still find them among the dunes on the beach near Gun Hill. Painted in bright colours, the huts make an attractive subject at any time of year and at any time of day. The beach is quite sandy, and the grass and surrounding dunes can look attractive at dusk or dawn. I've photographed these huts several times before at an angle, so this time I wanted to photograph them straight on. They hold a certain charm as they sit there looking out to sea. I placed them in the middle of the frame just below the line of the horizon. Here I tried to add interest by including the tumble-down fence, which creates a bit of character.

Reflections

Canon EOS 5D, 24-105mm,
1/800sec at f/10, ISO 320



Beach huts are an often-photographed subject, so it is a challenge to get an

original image. You could try varying your viewpoint or pick out just two huts to include in the frame. Sometimes tilting your camera at an angle will work, particularly if there are bold colours and simple lines you can use in your composition. I spotted the reflections of the beach huts in the car bonnet and took some photos through the windscreen. I liked the way the angles and shapes worked together, and decided the composition looked most effective from this angle. The edge of the car aligns neatly with the wall edge to create a strong diagonal line that slices boldly through the centre of the frame.

Pier lamps

Canon EOS 20D, 17-40mm,
1/60sec at f/8, ISO 400



The pier is open until dusk during the holiday season, but it doesn't open very early in

the morning so sunset is a better option than sunrise for capturing atmospheric shots. I liked how the dramatic streaks in the sky combine with the faint glow from the lamps. Twilight is always a magical time for photography and the crossover light can present some fantastic compositional opportunities. Waiting 15 or 20 minutes after the sun has set can result in some really interesting shots. Vivid blues, oranges and pinks look beautiful against a blue or purple sky. The longer you wait after sunset before taking a picture, the less light there will be in the sky so the longer your exposure will need to be. A tripod and cable release are advisable unless you can rest your camera on a nearby ledge. Symmetry of the lamp and benches either side hold the composition together.

INSIDER KNOWLEDGE
Southwold became a town in 1489 after it received a charter from King Henry II

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Light fantastic



Judith Lyons creates her ethereal images entirely in the darkroom by shining the enlarger light through flowers. **Gemma Padley** finds out what she does and explores an alternative technique using a scanner



Left: Judith uses the filter head on the enlarger to control the colours in her images

Below: The images are created by placing the flower in the negative carrier and shining light through

YOU DON'T always need a camera to create photographs. Back in the early days of photography, pioneers such as William Henry Fox Talbot explored the potential of light and chemicals to produce camera-less images. In the digital age we are used to using DSLRs for photography, but it is possible to produce exciting images using the basics of photography in the form of light, a subject and photographic chemistry.

This is the approach taken by Judith Lyons, whose camera-less flower images hark back to those early photographic processes. Working with an enlarger in the darkroom, Judith places flowers directly into the enlarger negative carrier and shines light through them to project an image onto light-sensitive paper. Shining light through the flower reveals the intricate patterns and textures of the subject, and records an image on the paper below. By using this technique she produced a project entitled 'A Different Nature', which is a collection of otherworldly and startlingly beautiful images.

'The work is about using photography to invite the viewer to see the world around them in a different way,' says Judith. 'I try to take something that is familiar – an everyday object like a tulip – and transform it into something different and unexpected. Something magical happens in the darkroom,' she adds. 'The way light and photographic chemistry can be combined interests me. Working with an enlarger allows scope to transform what you're

'If the flower is very thin, the light will pass through it much more quickly so the exposure time will be shorter'



ALL PHOTOS © JUDITH LYONS

seeing. You can see inside the flower and the way it is constructed, for example. The photographic process enables you to see things the naked eye can't.'

THE WORK

Last year, Judith, who lives in London, graduated with a first-class photography degree from the London College of Communication. Before this she did a postgraduate certificate in photography at Central Saint Martins College in London. Her work was included in the Foto8 Summer Show at HOST Gallery last year and she has been short-listed for this year's AOP Student Awards.

The project came about while Judith was working on a series exploring the themes of birth, growth, death and rebirth. 'Flowers are beautiful for a short period of time, but they soon wither and die,' she says. 'I wanted to document a moment in time that couldn't be revisited. I'll go into the darkroom with a flower at a particular stage, and through the action of light and photographic chemistry produce an image that is unique. With a negative you can create multiple images, but working in this way – shining light through the flower directly – means I can't go back and create the same image again because it will be different each time.'

IN THE DARKROOM

The coloured prints are created entirely in the darkroom and there is no digital manipulation involved. The original images are subsequently digitally captured to allow the production of limited edition prints.

Using a De Vere 10x8in large-format enlarger with a 150mm lens, Judith places the flower in the negative carrier between two pieces of cut glass, either 5x4in or 10x8in. Often the flowers Judith uses are very small, but the enlarger allows her to resize the subjects to whatever size she chooses.

'The flower has to be relatively flat to fit neatly in the carrier,' says Judith. 'I make test strips to gauge what my exposure should be and keep notes in a book. The exposure time varies depending on the translucency and size of the flower. If the flower is very thin, the light will pass through it much more quickly so the exposure time will be shorter. Conversely, some of my exposures are up to 60secs long. It's impossible to give a standard exposure. There is a lot of scope, although there are parameters,' she adds. 'Gross overexposure will turn the paper black while underexposing the print will give unsatisfactory results. The many variables, such as the combination of colours and density of the flower, mean that a lot of experimentation is necessary.'

EXPERIMENTING WITH COLOUR

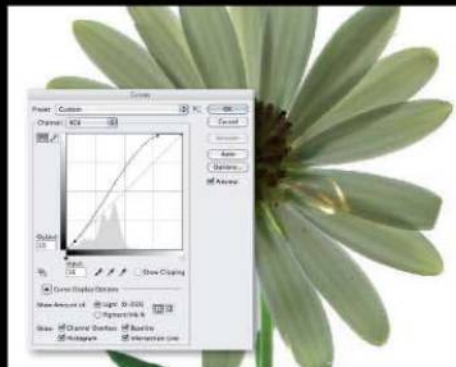
What is most striking about Judith's images is the intense colours. Vivid and bright, the flowers become abstract and alien-like as vibrant reds, electric blues and deep pinks burst from the page. Judith achieves these colourful effects by adjusting the filtration in the enlarger.

STEP-BY-STEP FLOWER PRINTS

You don't need an enlarger to create colourful flower prints. If you have a flatbed scanner with a transparency unit you can create a similar effect



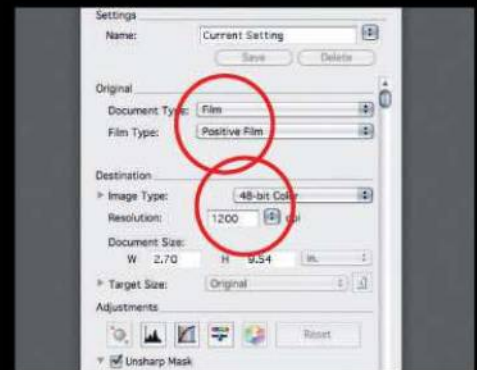
1 Choose a flower that is fairly translucent. In this way, the textures and patterns in the petals and leaves will be more obvious in the final image. If necessary, fit the transparency unit. Use a sheet of acetate to protect the platen and place the flower flat on the glass. Close the lid of the scanner.



3 Once you have scanned the image, you may want to make Levels or Curves adjustments or adjust the Contrast. You may also need to remove dust spots using the Healing brush or Clone tool. Once you are happy with the image, the next step is to play around with the colours.



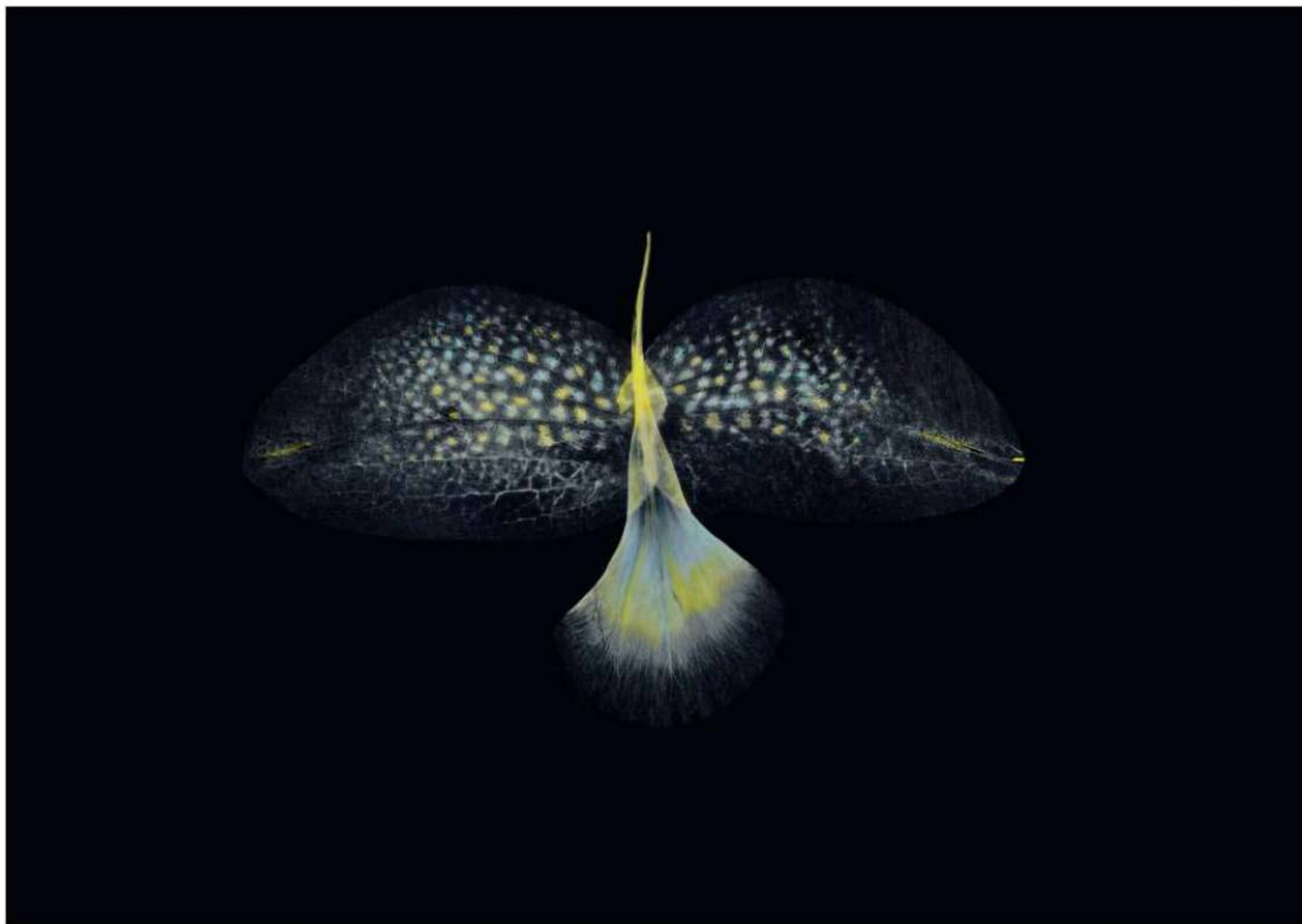
RICHARD SMITH



2 To replicate the effect of the enlarger light backlighting the flower, you will need to make sure the scanner is set to Film under Document Type and Positive Film under Film Type. Now set the Image Type to 48-bit colour and change the Resolution to 1200dpi.



4 First, you will need to invert the image to create a negative image (Image>Adjustments>Invert). You can alter the colours in several ways. One method is to use the Channel Mixer (Adjustments>Channel Mixer) and alter the amount of red, green and blue in the image using the channel sliders. You could also adjust the colours using the Hue/Saturation controls (Image>Adjustments>Hue/Saturation). How you alter the colours is up to you. Experiment to see which colours you prefer.



Above: Judith sometimes deconstructs the flower and reforms it to create an 'unnatural' form

Below: 'Over time, I've learnt what filtration will work with which flower,' explains Judith



➡ In traditional colour darkroom processing the filter head is used to correct colour casts in a print. For example, if the skin tones in a portrait are too magenta, the photographer will 'dial in' more magenta filtration to make the tones look more natural. Judith uses the enlarger filtration system differently. She dials in different quantities of yellow and magenta to vary the colours in the flowers and in some cases she changes them completely. She prints the images on Fujicolor Crystal Archive 20x24 colour negative paper using a RA-4 colour processor.

'The colours in the final images often bear no relation to the original subject,' says Judith. 'They are a matter of creative choice. If I want a really rich red or a cool blue, I'll adjust the filters accordingly. For example, in the image of a tulip, (see page 25) the original flower was white, but to achieve the red I experimented with different amounts of magenta and yellow. I don't always have a firm idea about how the final image will look before I start, but once I'm in the darkroom and shine light through the flower, I start

noticing the different shapes and patterns. That's when I begin to decide what the colours will look like. Over time, I've learnt what filtration will work with which flower.'

COMBINING TRADITIONAL AND CONTEMPORARY PROCESSES

While Judith's technique is firmly rooted in early photographic processes, she also uses digital technology as an extension of her darkroom work. 'I came to photography at a time when digital photography was starting to become established,' she says. 'I enjoy being able to use both traditional and digital resources. I'm also exploring other avenues, such as creating a digital negative by scanning the original print onto Fotospeed Digital Contact Film, which I have recently been using to create cyanotype prints in the darkroom. There are so many possibilities.'

'Some people say the images look like underwater creatures or specimens viewed under a microscope,' she adds. 'I like the viewer to create their own ideas and decide what the work means to them.' **AP**

To see more of Judith's images visit www.judithlyons.co.uk.

An exhibition exploring camera-less photography called **Shadow Catchers** opens at the V&A Museum, Cromwell Road, London SW7 2RL, in October. It runs from 13 October–20 February 2011. As part of the exhibition, Judith is leading a two-day workshop on 12 and 13 November. For more information visit www.vam.ac.uk or call 020 7942 2000.

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Muhammad Ali vs Sonny Liston

Neil Leifer's iconic picture captures one of the 20th century's greatest sportsmen at his peak. **David Clark** looks at the story behind the image

DURING his long career, Neil Leifer has amassed a portfolio of brilliant sports photographs and shot more than 200 magazine covers. These include images of major golf, baseball and American football matches, plus seven summer and winter Olympic Games. However, it's boxing, with its electric atmosphere and close proximity to the action, that he most enjoys photographing.

'When you're shooting ringside, you feel what the fighters feel, hot under the overhead ring lights, squeezed in between the other photographers,' he has written. 'When a fighter is against the ropes, you're so close that even with a wideangle lens you've got to lean back to get the fighters in frame. But my favourite subject, no matter what the sport, was and still is Muhammad Ali.'

His most famous photograph shows a victorious Ali standing over the defeated Sonny Liston, shot during a 1965 world title fight. It has become one of the most iconic images in sporting history.

At the time the picture was shot, Leifer was just 22 years old but already a seasoned sports photographer. He had been a keen sports fan as a teenager and showed a precocious ability as a photographer. He sold his first pictures to *Sports Illustrated* magazine on his 16th birthday. Afterwards, he continued submitting work to this magazine, plus *Look*, *Life*, *Newsweek* and other publications. He became a staff photographer for *Sports Illustrated* in 1972.

On 25 May 1965, Leifer was asked to cover the WBC Heavyweight Championship contest between Ali and Sonny Liston, held at St Dominick's Arena in Lewiston, Maine. Ali was defending his title against Liston, from whom he had taken the title in February 1964. After that previous contest, Ali became a Black Muslim, joined the controversial Nation of Islam organisation and changed his name from Cassius Clay.

Ali, nicknamed 'the Louisville Lip', was known as much for his larger-than-life

personality as for his unorthodox but highly effective boxing style ('Float like a butterfly, sting like a bee'). In one of his trademark poems issued before the rematch, Ali confidently predicted 'a total eclipse of Sonny.'

At the beginning of the bout, Leifer had, as usual, joined the other sports photographers at the ringside. He was using a 2¼in-square Rolleiflex, partly for the high quality of the images it produced and partly for the 1/500sec sync speed it offered with strobe lighting, enabling him to freeze the action. He was also one of only two photographers at the ringside whose camera was loaded with colour film.

This fight, however, was to end abruptly and in highly controversial circumstances. Within two minutes of the beginning of the first round and with very few apparently significant punches having been thrown by either man, Liston suddenly crashed to the floor and seemed unable to get up.

The referee asked Ali to retreat to a neutral corner, but he refused. Instead, he stood over Liston, shouting, 'Get up and fight, sucker!' This was the moment captured in Leifer's picture. A few seconds afterwards, Liston was counted out and Ali had sensationally retained his heavyweight boxing crown.

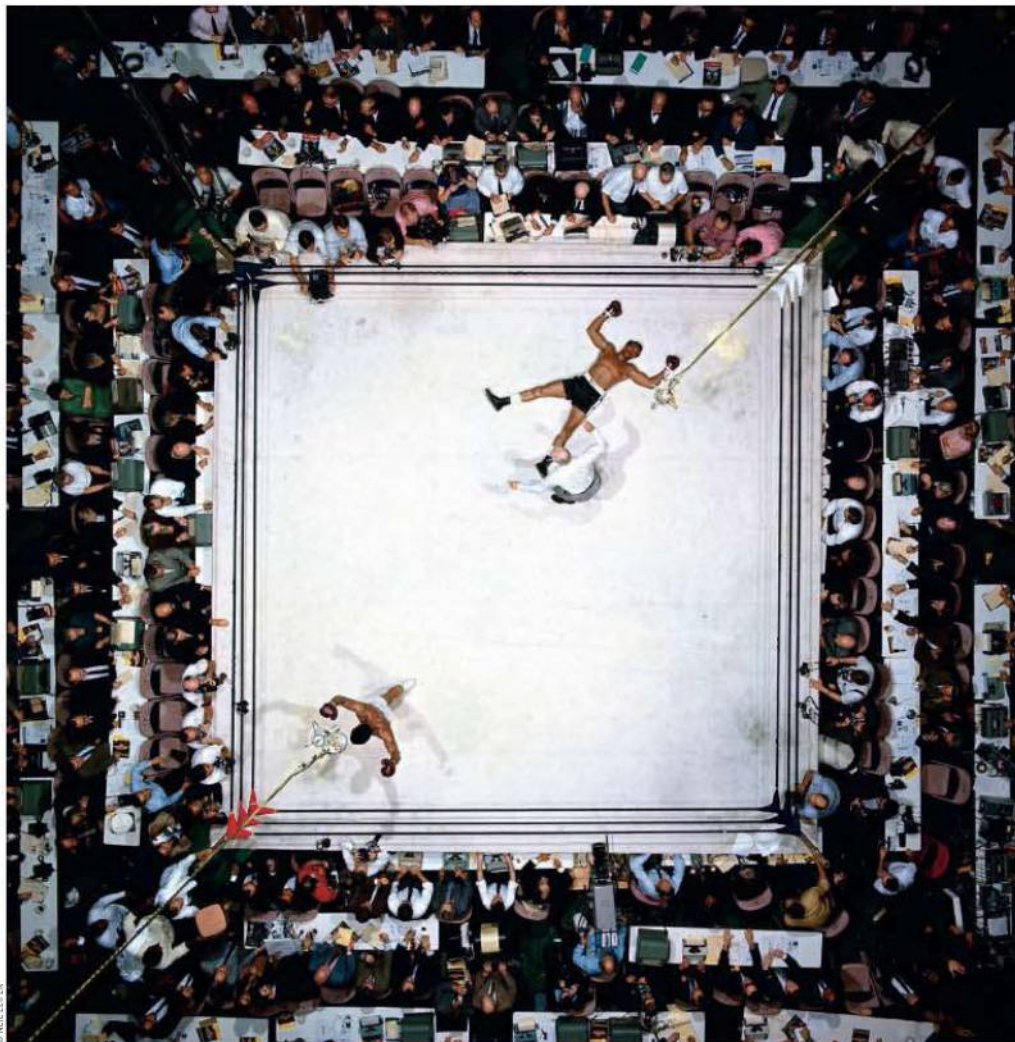
Afterwards, there was speculation that Liston had thrown the fight, either because he had bet against himself to pay off debts or because he feared he would be killed by the Nation of Islam extremists who followed Ali.

'A two-minute fight might be a major disappointment for the fans, but for a photographer it doesn't matter whether it goes 15 rounds or 15 seconds,' Leifer later commented on the Digital Journalist website. 'All any editor ever expected from me was a great knock-out picture. In Lewiston, the knock-out happened exactly where I wanted it to, and my only thought was, "Stay right there, Sonny! Please don't get up!"'

Leifer's picture captures the most dramatic moment of the fight from

Neil Leifer's iconic photograph of the moment, in 1965, when Ali stood over Liston, shouting, 'Get up and fight, sucker!'

© NEIL LEIFER



the perfect position. He admitted that luck played a part in the picture, in the sense that he was in exactly the right seat. His *Sports Illustrated* colleague, Herbie Scharfman, was on the other side of the ring and is actually seen through Ali's legs in the picture.

'It didn't make a difference how good [Scharfman] was that night. He was obviously in the wrong seat,' Leifer said in a 2002 interview. However, he also added, 'What the good sports photographer does is when it happens and you're in the right place, you don't miss.'

Leifer acknowledges that the Ali vs Liston picture is the one he will be remembered by, although he personally believes that his best picture was shot in 1966, when Ali defended his title against Cleveland Williams. This picture (see above) was shot from 80ft (24 metres) directly above the ring, using a remote camera. It's undoubtedly also a brilliant 'knock-out' picture, but it takes a more distanced and abstract view of events.

In contrast, Leifer's earlier Ali vs Liston picture captures the raw energy of boxing as well as a significant moment in the career of one of the greatest sportsmen of the 20th century. The image shows Ali at his peak and is made more poignant by our knowledge of his current long-

term battle with the debilitating effects of Parkinson's disease. As Leifer has commented, 'This image represents the way people want to remember Ali: strength, confidence and braggadocio.' **AP**

BOOKS AND WEBSITES

Books: The Neil Leifer books currently in print include *Neil Leifer: Portraits* (2003) and *Baseball: Ballet in the Dirt* (2008). His book *Muhammad Ali Memories* is currently out of print, but available second-hand on www.amazon.co.uk.

Websites: Leifer's own website, www.neilleifer.com, features a range of his work, from boxing and other sports images to military, wildlife and general news pictures. The transcript of Leifer's detailed interview with Chris Maher and Larry Berman can be seen at www.bermangraphics.com/press/leifer.htm. The entire Ali vs Liston fight can be seen on www.youtube.com.

Leifer believes his 1966 picture of Ali vs Cleveland Williams, which he shot from 80ft above the ring using a remote camera, is better than the Ali vs Liston image

'What the good sports photographer does is when it happens and you're in the right place, you don't miss'

Events of 1965

20 January

Lyndon B Johnson is sworn in as President of the United States following his landslide victory in the 1964 US election

24 January

Former British Prime Minister Sir Winston Churchill dies at Chartwell, his home in Kent, at the age of 90, following a severe stroke

21 February

Human rights activist and Muslim minister Malcolm X is assassinated while giving a speech in New York

8 March

Around 3,500 United States Marines become the first American combat troops in Vietnam. It marks the beginning of the ground war in the rapidly escalating conflict

25 July

Bob Dylan causes controversy and outrage among many folk musicians by playing an electric guitar at the Newport Folk Festival

9 September

Hurricane Betsy hits the US states of Florida and Louisiana with winds of up to 155mph. It causes 76 deaths and more than a billion dollars' worth of damage

8 October

The Post Office Tower (now known as the BT Tower) opens in Cleveland Street, London

16 October

The Beatles receive their MBE medals from the Queen at Buckingham Palace

27 November

Around 40,000 protestors, angry about US involvement in the Vietnam War, surround the White House then march on the Washington Monument

5 December

Charles de Gaulle is re-elected as the French President for a second term



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When photographing flowers in the field, try experimenting with a sheet of white Perspex or acrylic to create a translucent backdrop



How to... Shoot backlit wildflowers

Flower images with colourful backgrounds are beautiful to behold, but white backgrounds have an appeal of their own. **Paul Hobson** explains a great technique for photographing flowers in the wild

THERE are some flowers you just can't help but photograph. With their brightly coloured blooms and intricately adorned petals, certain plants are crying out to be photographed. For a number of years I have seen images of flowers produced with bright white backgrounds. Some involve the use of large, powerful flashguns and others involve placing plants on lightboxes. In the past

few years I've started to experiment with a technique that produces images of backlit plants on white backgrounds out in the field. This technique is ideal for photographing wildflowers that can't be picked. When photographing wildflowers it is imperative that the plants do not suffer. This technique is non-invasive, easy, portable and involves very little equipment.



SETTING UP

THE PRINCIPLE behind this technique is to allow bright sunlight to shine through a screen – in this case a semi-transparent sheet of white acrylic or Perspex – and through the plant. I use a clamp system on a short metal pole to hold the screen in place, but any pole and clamp will do. Place the screen in a vertical position and as close to the plant as possible – try to get the plant to almost touch the screen if you can. Position your camera very close to the ground on a tripod or beanbag. Angle the camera so the sun passes through the screen, the flower and finally into your lens.



'The golden rule must be that when you have finished shooting the plant is not damaged in any way'

CHOOSING YOUR PLANT

The technique works well with flowers that have thin petals so the light passes through them to create a backlit effect. Small plants (5cm to 20cm tall) are best. You can try this technique with large blooms or even flowers on trees, but it will be more difficult and you may need to use a large white sheet instead. The key is to experiment with different flowers and see what you find most effective to use.

ETHICS AND 'GARDENING'

'Gardening' or 'cleaning up the scene' is the term used to describe removing distracting bits of dead vegetation or grass from around the flower. Take care when removing unwanted foliage. Stray grass can be cut off with small scissors or clipped out of the way, but be careful not to cut the actual flower. The golden rule must be that when you have finished shooting the plant is not damaged or left vulnerable in any way (that is, more likely to blow over because you have removed a supporting stem). If you can't get a satisfactory composition, try another plant. Pay particular attention to any vegetation that touches the back of the white sheet. This will show up as shadows so remove or bend these back. When lying or kneeling down to set up your shot, check for other flowers or plants that you could crush and make sure you avoid these.

WHAT LENS TO USE

It is possible to use a variety of lenses. Specialist macro lenses, such as a 100mm or 180mm optics, are very good. Many modern lenses have macro settings and these can prove ideal. The main point is to be able to get close enough so the flower and white sheet fill the screen. An old but trusted bit of gear that may help is a set of extension tubes that allow the nearest focal distance of your lens to be shortened, enabling you to get closer to your subject. Lens flare may be an issue, so if your lens has

+1 EXP COMP



+2 EXP COMP



+3 EXP COMP



CAMERA SETTINGS

CHOOSE an aperture that gives a good depth of field. I usually set the camera to aperture priority and use f/8 or f/11. You don't need a really fast shutter speed because the camera is on a tripod, but if you're worried about camera shake or subject blur set a higher ISO to allow a faster shutter speed. You may prefer to use a cable release and mirror lock-up if your

camera has this function. With my Canon EOS-ID Mark IV, I use exposure compensation and overexpose by a couple of stops to get the background bright white. Different cameras will expose the white background differently. I check the exposure by looking on the LCD screen when I have taken an image and adjust the exposure until I have the result I want.

a lens-hood use it or hold a sheet of card over the end to shield it from the sun. If you do this, make sure a shadow from the card does not appear in the image.

OTHER CONSIDERATIONS

Once you have experimented with this technique, you may want to add a little front lighting to the plant. A small flashgun or reflector can be used – experiment and see what effects you come up with. Try using two flowers, one close to the screen and the other closer to you, to create a blurred flower and a sharp one. It is a case of selecting the best composition of flowers or plants.

The images can look stunning when printed onto high-

grade art paper using an inkjet printer. You could also focus on a flower with visiting bees or butterflies. Eventually you should be able to capture a bee in flight or a butterfly at rest. Early in the morning or late afternoon when the light is soft are the best times to try out this technique.

WHERE TO BUY THE WHITE SHEETS

I used the white acrylic/Perspex sheet from my old lightbox and I also bought a Perspex sheet from HLN supplies in Leeds (visit www.hlnsupplies.co.uk or call 0113 240 2000), but there will certainly be a supplier near you. I find 'opal' acrylic at A4 size to have the correct light transmission and be easily portable. **AP**

To see more images by Paul Hobson visit www.paulhobson.co.uk

The technique works well with all sorts of coloured flowers, although smaller blooms with thin petals are most effective



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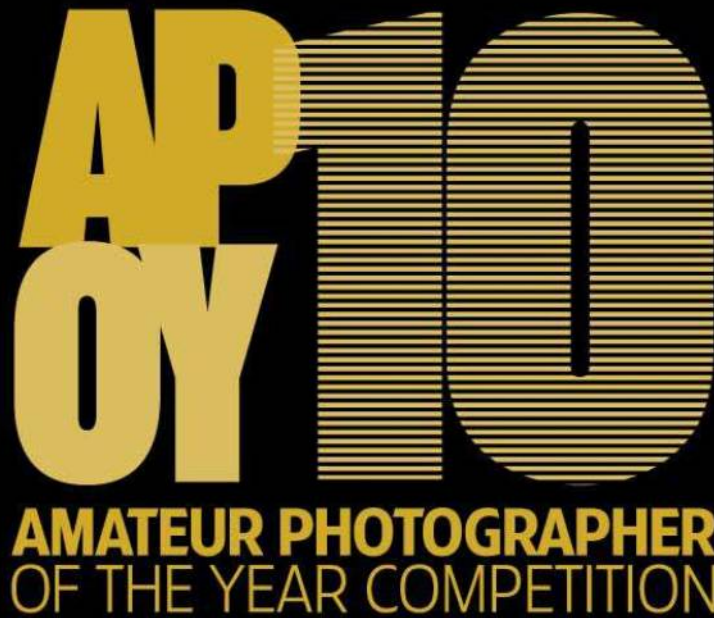
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APOY Round 4 Results Delayed

Due to an unforeseen hard disk error on our APOY computer, we are unable to publish the results of **In Bloom, Round 4** of our Amateur Photographer of the Year competition 2010, as scheduled to appear in AP 26 June. We have sent the disk to a data-recovery specialist, which is retrieving all your entries, but because of the time required to complete this process we are unable to meet the press deadline for the 26 June issue. Round 4 results will now run in our **3 July** issue.

Please note that we have a list of all who entered Round 4, In Bloom, and each of these names will be checked against the recovered entries before judging is re-commenced. Our apologies for any inconvenience caused.



Roof

1 Richard was drawn to the compositional challenge created by these lines in this 'flowing abstract' taken in Cardiff Bay

Sony Alpha 300, 50mm,
1/4sec at f/4, ISO 100

AP publishes more reader photographs than any other photography magazine

ReaderSpotlight

Richard Paul South Glamorgan

Richard, a senior lecturer in forensic science, bought his first DSLR a year ago but has quickly taken to his new hobby. Architecture and landscapes are among his favourite subjects to shoot, he says, because they afford him the opportunity to create a more abstract picture that challenges the viewer to question what it is he or she is seeing. 'I love the freedom and creative possibilities that digital technology makes possible, not to mention avoiding the cost of film processing,' he says. For his next project, Richard says he would like to document city life and try his hand at travel photography.



Millennium Centre
2 'I tried to capture the details here, focusing on the tones within the metal and the interesting rivet details and joins,' says Richard

Sony Alpha 300, 90mm, 1/320sec at f/6.3, ISO 100

Cardiff Bay
3 Richard skilfully framed to capture both the architecture and the St David's hotel reflected in a dark window at night
Sony Alpha 300, 50mm, 8secs at f/8, ISO 100

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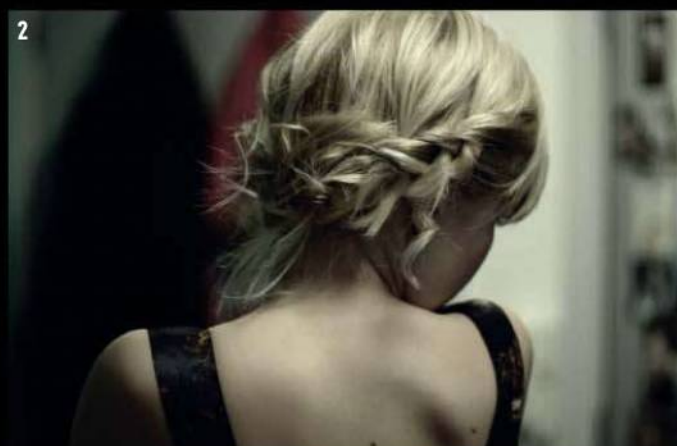
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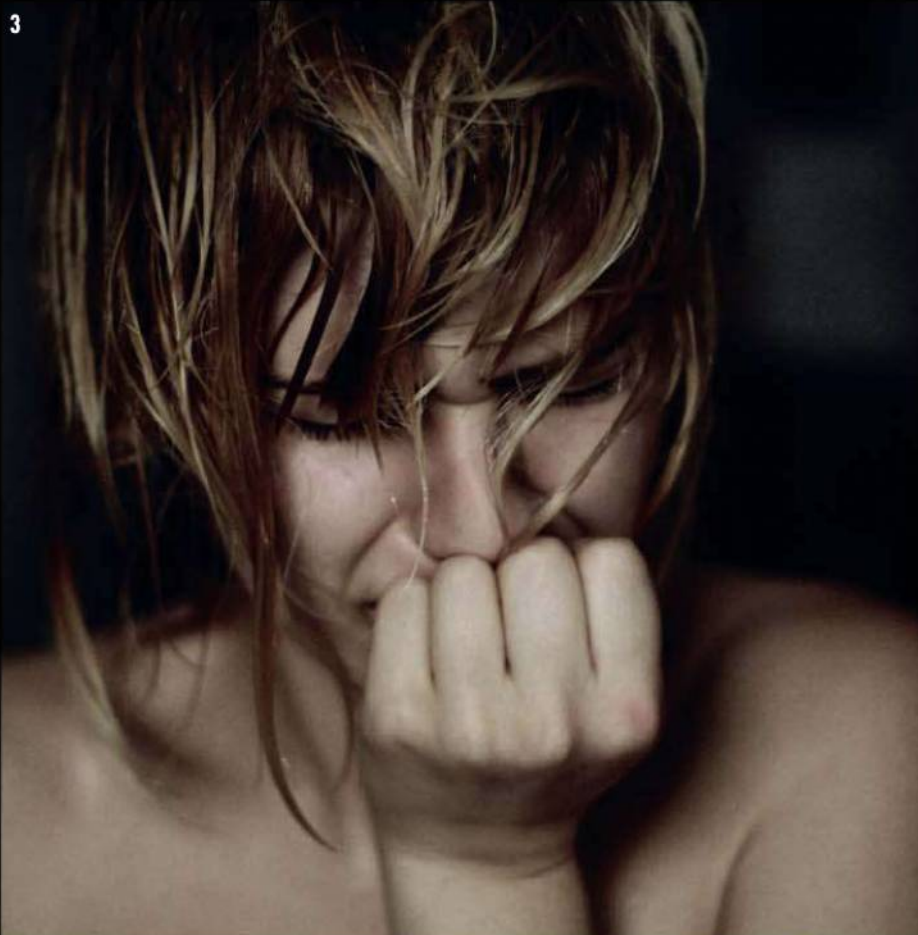
Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight



Suzy Wimbourne

Bedfordshire

At the age of 17, Suzy was a frustrated artist when she decided to buy a DSLR. She loved the creative outlet it gave her, and a couple of years later she began a year-long project where she takes a self-portrait every day. Already approaching number 300, she says, 'I don't like to capture something that is already there. I love to control what I want the photograph to look like, and by using myself as the model I am able to let my creative flair show through the composition and concept of the photograph.' In addition to her self-portrait project, Suzy likes taking pictures of friends and one day would like to be a fashion photographer.



3

Floating

1 Taken in West Kirby, Suzy wanted to experiment with freezing movement. 'I wanted my body to be frozen in mid-jump and central within the frame,' she says
Canon EOS 400D, 50mm, 1/2000sec at f/1.4, ISO 100

Elegance

2 Suzy had to carefully position herself beneath the lights to get the shadows to look soft against her back and hair
Canon EOS 400D, 50mm, 1/20sec at f/1.4, ISO 100

Acting

3 Wanting to convey strong emotion, Suzy shot with natural light and desaturated her image slightly to get soft, muted tones
Canon EOS 400D, 50mm, 1/640sec at f/1.4, ISO 800

Crocuses

4 Suzy waited for these crocuses to bloom before taking this shot of her friend. She framed from a low angle to create the effect of the flowers 'going on forever'
Canon EOS 400D, 50mm, 1/1250sec at f/1.4, ISO 100

The ability to have a clear idea of what you want your picture to look like before you take it, and then to go about creating that photo, is a key to success. Suzy's picture of her friend is controlled, constructed, but extremely atmospheric and effective. It's nice to see some low contrast for a change, too. An excellent picture.

**EDITOR'S
CHOICE**

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4



Andy Johnstone

Surrey

Andy, 34, has always liked photography, but his hobby took a more serious turn about eight years ago when he bought his first DSLR, a Nikon D70. Architecture is one of his favourite subjects, he says, because there are so many styles, particularly in urban areas where you get a mixture of old and modern. For this series from New York, he purposefully tried to break away from taking typical postcard shots and aimed for tighter frames.



Metropolitan Museum of Art

1 Here Andy went for a different view of what is a very familiar interior. 'I liked the colours, lines and patterns,' he says
Nikon D80, 18-70mm, 1/60sec
at f/13, ISO 200

The Flatiron Building

2 This is another well-known New York building, but this time the exterior. Andy cropped in to emphasise the patterns, but still left it recognisable
Nikon D80, 18-70mm, 1/90sec
at f/4.5, ISO 250

Statue of Liberty

3 Although the sky was a rich blue it lacked clouds, so Andy decided to go in closer with his 400mm lens to emphasise the shadows on the face of the statue
Nikon D80, 400mm, 1/300sec
at f/6.7, ISO 200

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APappraisal



Expert advice, help and tips from AP Editor **Damien Demolder**

Sea-bird sunset

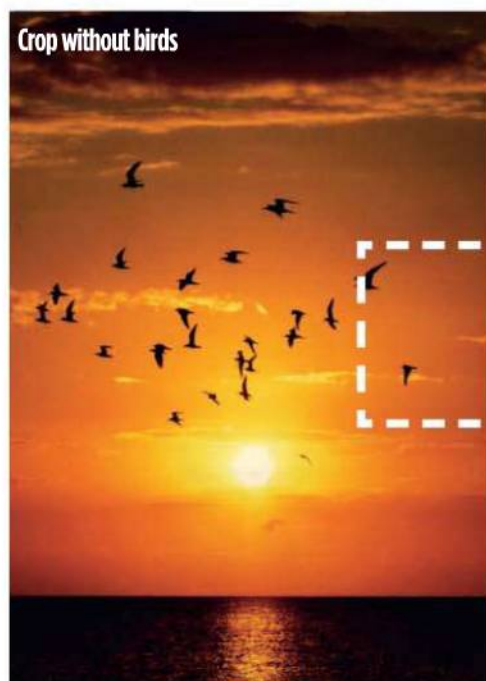
Allan Konury

Minolta 35mm SLR, 28-80mm, Fuji 400 film

WE ALL like a good sunset, but I suppose because we've all seen so many even the spectacular can appear boring. What is often needed is an added element of interest, and here Allan has managed just that by including a passing flight of gulls in this scene off St Pete's Beach in Florida.

Those gulls certainly do the job, but I can't help feeling that there is far too much dead space in the frame on the left-hand side. To streamline things I've made an upright crop that puts the sun centre stage, and I've straightened the horizon. This all helps, but as most of the birds have already passed the spot where the sun sits, the composition gives the impression we've rather missed the decisive moment and the birds are already travelling out of the frame. I think the shot would have appeared more balanced had the shutter been pressed a second or so earlier, with more birds on the right. To simulate the effect I've cloned a few of the birds on the left and filled some spaces on the right to create the impression that the moment is in progress rather than passed.

'I can't help feeling that there is too much dead space on the left'



WIN

Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher* to spend on photobooks from Jessops' online service at www.jessops.com. *UK residents only

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Advice for Life


 PICTURE
OF THE
WEEK

Boy in black & white

Imogen Pilcher

Sony Alpha 200

IMOGEN has sent me some pictures she is proud of but, sadly, I have room to show only one. Most are portraits shot in natural light and, clearly, Imogen understands good use of light and how it can 'make' a picture. I'm not sure who this chap is, but I bet his mum will be delighted with this picture of him. The light is excellent – the softness of the overcast conditions allows shadows to exist without their being so dark that they obscure the detail within them. Imogen's framing is top-notch, and the background sets the scene without demanding attention itself. The eye-level viewpoint helps us relate to the boy much more directly than the looking-down position.

It was hard to pick between this shot and Richard's for my picture of the week, but I think Imogen just takes it. And it's not just because she's only 12 years old, either!



Brussels Metro Richard Field

Canon EOS 450D, 17-70mm, 1/60sec at f/5, ISO 1600

STREET photography, as I've mentioned many times, is very hard to do. It requires a lucky mix of situation, lighting and the right people, but if you spot the situation and the lighting, and have the patience to wait for the right people, it can be the most rewarding area of photography. Richard's picture, of people exiting the Metro in Brussels, demonstrates how that combination can be so successful. What attracts me to this shot is the dynamic background of ceiling strips that fire diagonally across the frame and then run down the wall, all in an eye-catching red and white. I like the contrast of the light circles on the left-hand wall, and how the image is divided in two by the blue pillar. Then what adds to the situation and lighting is the balance created by the three couples – one to the left, one to the right and one in the middle. It is all chance, of course, but Richard got the moment just right. It's amazing, too, that the subjects are the only ones lit, while the other four characters are in semi-silhouette.

Once you have all the elements you then have to make sense of them with your composition. The first step in compositional excellence comes when you look through the lens, but the second is just as important – the darkroom. Here, the sign hanging from the ceiling creates a barrier that prevents me getting into the shot, so I've cropped it out. I chose a 16:9 crop first because it allowed me the width to remove the sign while keeping the people, and second because the 'movie' atmosphere it produces suits the scene well. To help us focus more directly on the central characters I've darkened the frame edges a little, and I've added a touch more contrast to the red channel to darken the panels in the background – enhancing the sense of depth. It's a great scene, and very well taken.

'What attracts me to this shot is the dynamic background'



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AP Testbench

Over the next few pages we present this week's **equipment tests**, reader **equipment** and **technique pointers**

Kata Bumblebee UL-222 backpack £349.95

For more information visit www.kata-bags.com or call 01293 583 300

KATA states that its Bumblebee UL-222 DSLR flagship backpack sets the benchmark for lightweight protection. It weighs a mere 1.5kg, which is 0.3kg less than the Bumblebee PL-220 (reviewed in AP 12 June), despite having virtually identical dimensions. This is because it uses the latest fabrics born from parachute technology. A further benefit of the UL-222 is the aluminium-alloy frame that gives structural protection and which suspends a mesh ventilation system on the rear. This keeps the backpack away from the back, making it very comfortable. Customisation is just one strength of this product and I like having the option to open up the two main compartments to form one large area.

The distinct light-grey exterior is a bold choice, and perhaps a range of colours would have been a good idea, as with the Bumblebee DL-210. The UL-222's dimensions of 52x38.5x30cm do not quite fall within the guidelines for hand luggage at airports, which are 56x45x25cm, and this is disappointing. That said, if £350 is within your price range, then this superb ultra-lightweight and protective bag would be money well spent. The Bumblebee range boasts the handy extra of the Insertrolley for wheel-along transportation, at an extra cost of £64.95. **Tim Coleman**



Amateur Photographer
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THE LASTOLITE Triflash holds up to three flashguns simultaneously on one light stand. This bracket has two main benefits: by using three flashes the overall flash power is increased or a quicker recycling time can be achieved with each flashgun set on a lower power. There is also an umbrella socket that fits a standard 8mm diameter umbrella shaft.

If you need to mount any combination of up to three flashguns, or two flashguns and a radio trigger for off-camera flash, this is a very useful addition to your setup. I found it simple to attach my flashguns and the tilthead mechanism can be turned 90° in either direction, securely clicking into position at angles of 15°. There are two versions available and both have a strong build, although it is worth spending the extra on the Shoe Lock version (£57) for extra security and flexibility.

Tim Coleman



Amateur Photographer
A sturdy, simple and effective bracket and shoe lock



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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Adobe Photoshop CS5

What more can Adobe's Photoshop do? We take a look at the new features of the latest version.

AP 3 July

Panasonic Lumix DMC-G10

Panasonic's most affordable 12.1-million-pixel micro-system camera is put through its paces.

AP 10 July

Canon IXUS 300 HS

We test Canon's latest compact camera, boasting a new HS system designed for low light and fast shooting.

AP 10 July

Fujifilm FinePix HS10

A zoom range of 24-720mm (equivalent) and a number of unique features make the HS10 an exciting addition to the Fuji range.

AP 3 July

Elemental Fugl-e

We put Elemental's new budget studio-lighting kit system to the test.

AP 31 July

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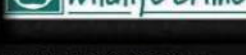


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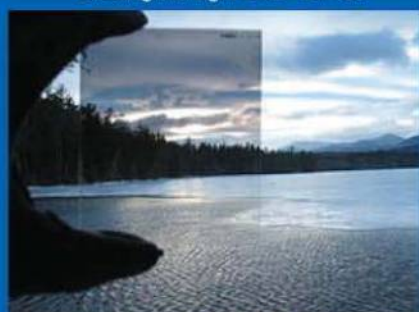
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Ricoh GXR

P10 28-300mm f/3.5-5.6 VS

Intended to compete with the Canon PowerShot G11, the latest Ricoh GXR camera unit, the P10, has a versatile 28-300mm lens and a ten-million-pixel sensor. We put it to the test

Richard Sibley
Technical writer



WHEN we first tested the Ricoh GXR system in AP 23 January, we found the concept highly intriguing, despite having reservations about its price and practicality.

Ricoh describes the GXR as an 'interchangeable-unit camera' system. The lens, sensor and image-processing engine are contained within a unit that slides onto the camera body. In effect, it is like having a new camera each time a new unit is bought, but with all the controls and dials retained on the main part of the camera body.

At the launch of the GXR, Ricoh introduced two modules: the 12-million-pixel, 50mm f/2.5 macro A12; and the

ten-million-pixel, 24-72mm f/2.2-4.4 VC S10. Now Ricoh has released the P10 with 28-300mm f/3.5-5.6 VC lens. Combined with the body unit, this module is aimed at those looking for the size, convenience and the large zoom of a compact camera but with the level of control of a DSLR.

FEATURES

The P10 module does not feature a true 28-300mm optic, but rather a 4.9-52.2mm lens. As the sensor of the P10 is a small, 1/2.3in, back-illuminated CMOS sensor, the lens is the equivalent of a 28-300mm optic on a 35mm model. This sensor is the same size as that used on many compact cameras and is just a fraction of the size of those sensors used on DSLR cameras. As a result, you would expect the image quality of the P10 to be comparable with that from a compact or bridge camera.

Following the approach adopted by

AT A GLANCE

RICOH GXR P10 MICRO-SYSTEM CAMERA

- 10 million effective pixels
- 1/2.3in CMOS sensor
- 28-300mm equivalent zoom lens
- 120fps burst mode
- 3in, 920,000-dot LCD screen
- Street price £499.99 including GXR body unit

Canon with its PowerShot G11, Ricoh has opted against using an extremely high-resolution sensor. Instead, the P10's sensor is restricted to ten million pixels, aiming for better image quality over higher resolution.

The ten-million-pixel CMOS sensor used on the P10 is also back illuminated. This has nothing to do with the sensor being illuminated in the same way as an LCD screen, but instead refers to the fact that the sensor is wired at its rear, which makes more efficient use of the light hitting the sensor surface. In turn, this should allow the camera to perform well in low light, compared to a standard CMOS sensor design.

Given that Ricoh has stated that the lens design of the P10 is the same as that in the Ricoh CX3, it is likely that the ten-million-pixel, back-illuminated CMOS sensors used in both cameras are also the same.

One feature of the P10 that isn't found in the other two GXR camera units, or the CX3, is the Ultra High Speed Continuous Shooting mode. This allows an impressive burst frame rate of 120fps. However, this does have its limitations, as the burst is restricted to 1sec and the resolution is reduced to only 640x480-pixel VGA resolution.

Although the GXR P10 looks rather minimalist, below its surface are a number of features that on paper should make it stand head and shoulders above most top-end digital compact cameras. With the price of the GXR body and P10 camera unit kit having an RRP of £499.99, it is an interesting prospect, not just for existing GXR-system users, but also for those looking for a high-end compact camera.



7/10

BUILD AND HANDLING

Like the other GXR units in the range, the P10 slides onto the front of the camera body. Both the camera body and the P10 camera unit are made of magnesium alloy and lock firmly and securely into place.

Before the GXR body can control any new camera units it must first have its firmware updated. This task is effortless as Ricoh has loaded the firmware into the P10 unit so that it automatically installs the first time the camera is attached to the GXR body.

As the body component contains all the buttons and controls, the handling of the camera remains largely unchanged from our test of the existing two camera units.

Without zoom and focusing rings, the 28-300mm lens is operated as it would be on a regular compact camera, with a rocker switch used to zoom in and out.

In Step Zoom mode, the lens stops at the 28mm, 35mm, 50mm, 85mm, 105mm, 135mm, 200mm and 300mm equivalent focal lengths. However, Stepless mode allows for around 30 different positions along the zoom range. Zooming through the entire focal range in this mode is reasonably fast, taking a respectable 1.5secs.

Compared to the other top-end compact cameras, the GXR P10 is comparable in size and specification to the Canon PowerShot G11. However, it is far larger than the Ricoh CX3, with which it shares the same lens and image sensor.

7/10

NOISE, RESOLUTION AND SENSITIVITY

Despite the backlit sensor being designed to reduce noise, I found that luminance noise is present in images captured at all ISO sensitivities, including the minimum ISO 100. However, it doesn't become an issue until around ISO 800. The default noise-reduction setting helps to reduce the luminance noise, but images do start to show the characteristic smudged appearance as the sensitivity increases. Of course, DNG raw files show the true extent of the luminance noise, but also more detail.

Chroma noise also increases with the ISO sensitivity and by the time the maximum ISO 3200 sensitivity is reached, JPEG images are almost devoid of any fine detail and look like impressionist paintings.

With no noise reduction, raw files are obliterated by both luminance and colour noise, and it is difficult to make out any details. Even with the colour noise reduction in Adobe Camera Raw 5 set to 100, purple and green patches are still visible. Reducing the luminance noise is even more difficult and it is almost a fruitless task, with results no better than the in-camera JPEGs.

22/30

METERING

As the Ricoh GXR P10 module is designed to replace a compact camera, most photographers will no doubt take

Facts & figures

RRP	£249.99 (unit only) or £499.99 (with GXR body)
Sensor	Compact camera-size 1/2.3in CCD with 10 million effective pixels
Output size	3648x2736 pixels
Lens	Ricoh P10 4.9-52.5mm 1/3.5-5.6 zoom lens (28-300mm 35mm equivalent)
Max file size	Approx 18MB raw, 4MB JPEG (Large, Fine)
File format	Adobe DNG raw, JPEG, raw+JPEG simultaneously
Compression	2-stage JPEG (Normal, Fine)
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane
Shutter speeds	30-1/2000sec in 1/3 steps
Max flash sync	1/250sec
ISO	ISO 100-3200 in 1EV steps
Exposure modes	PASM, plus 2 custom modes, 6 scene modes
Metering system	256-segment multi-zone, centreweighted, spot
Exposure comp	±4EV in 1/3EV steps
Exposure bracket	±2EV over 3EV steps
White balance	Auto, Multi Point Auto, 4 presets, plus custom and manual settings
White balance bracket	3 exposures with blue/amber adjustment
Drive mode	Single, continuous (5fps for raw files, or 4fps for raw with noise reduction on, or unlimited JPEG files) Ultra High Speed Low (640x480 pixels): 120 pictures 60fps, Hi (640x480 pixels) 120 pictures 120fps, self-timer
LCD	Fixed 3in LCD with 920,000 dots
Viewfinder type	N/A - optional VF-2 EVF
Focusing modes	Manual, single shot AF, Multi, Snap
AF points	256-point auto or manually selectable points
DoF preview	No
PC socket	No
Built-in flash	Yes
Cable release	Yes - optional CA-1 cable switch
Memory card	SD/SDHC
Power	DB-90 rechargeable Li-Ion battery
Connectivity	USB 2.0 Hi-Speed/HDMI
Weight	160g (367g on GXR body)
Dimensions	113.9x70.2x49.8mm on GXR body

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advantage of the P10's 256-segment Multi metering system.

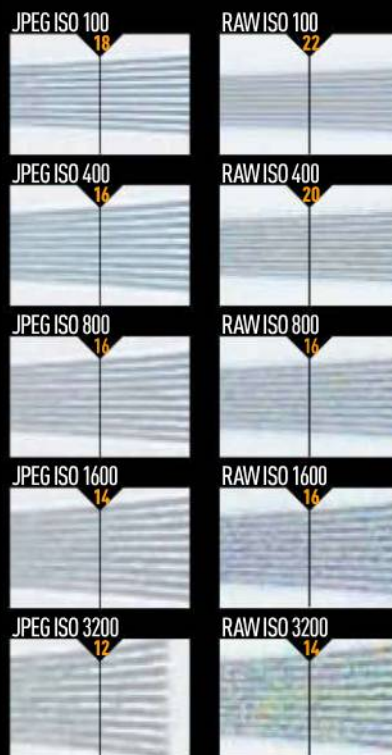
Multi metering does a good job of second-guessing exactly how to expose scenes correctly, with a tendency to underexpose slightly to preserve highlight detail. Sometimes this leaves images needing a slight boost to the contrast, either by changing the camera's image settings or editing in post-capture software.

On an extremely bright sunny day, the maximum f/3.5 aperture and ISO 100 sensitivity pushed the 1/2000sec shutter speed to its limit. Obviously the aperture can



RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the lens set to around 105mm equivalent. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



be stopped down, but only to f/7.5 at the widest focal length, and occasionally even this 1EV difference caused images to be a shade too bright. At the 300mm end of the zoom the smallest aperture is f/15.4, which I found fine in bright conditions.

When dealing with scenes that are difficult to meter, exposure compensation allows the metered exposure to be adjusted by up to ±4EV. Centreweighted and spot metering are also available for even more precise exposures.

7/10

AUTOFOCUS

With no mirror-reflex mechanism, the P10 relies on contrast-detection AF. In most conditions the P10's lens focuses quickly, but it does struggle a little in low light, hunting back and forth once or twice before detecting the highest point of contrast. In such situations the camera's built-in green AF-assist LED illuminates the scene, helping the camera to focus.

When the lens is set to the 300mm focal length, the maximum aperture becomes f/5.6, which again seems to slow the AF down slightly compared to when it is at its widest setting.

The focusing of the P10 camera module is comparable to high-end compact cameras such as the Canon PowerShot G11 and Panasonic Lumix DMC-TZ series. Focusing is more than quick enough for holiday photographs and social occasions. For even more precise focusing manual focus mode is available, although it is awkward to use.

7/10

WHITE BALANCE AND COLOUR

Colours in the P10's standard image settings are realistic, but with enough saturation and contrast to be printed or displayed with no adjustment. When the DNG raw files are opened in Adobe Camera Raw 5, the images are a less vivid, and could do with a touch more contrast. The major advantage of using the DNG raw format, rather than a proprietary format, is that it can be edited in nearly all raw image-editing suites without the software needing to be updated.

The automatic white balance setting of the P10 also generates pleasing results, although it does have a tendency to render images slightly cool in bright but hazy conditions.

Under tungsten lighting both the AWB and tungsten settings do a good job of removing enough of the orange/yellow colour cast but without being completely neutral. This leaves images with some of

the atmospheric ambient lighting that can otherwise be lost.

7/10

DYNAMIC RANGE

The main problem with the dynamic range of the GXR P10 is that the detail in the shadow areas is affected by noise. Generally, highlights are preserved with most exposures, but it can be difficult to lift dark shadow areas to bring out detail. While brightening the exposure by +2EV helped to reveal shadow detail, it also revealed chroma noise, even at ISO 400.

Again, this shouldn't be too much of a concern for those who are looking at the P10 as a replacement for a compact camera. However, those photographers who like to edit and adjust images may be a little frustrated by the amount of information that can be recovered.

7/10

LIVE VIEW, VIEWFINDER, LCD AND VIDEO

One thing that became very apparent on a bright sunny day is how difficult it is to see the 3in, 920,000-dot screen. It also inconveniently shows up any fingerprint marks. In these situations it is far easier to use the optional VF-2 LCD viewfinder (price £219.99). With a 920,000-dot resolution, the viewfinder is bright and offers a 100% field of view.

In more subdued lighting conditions the screen is bright and clear, and its resolution means it is excellent for checking that fine details have been correctly captured.

Like the other camera modules, the P10 is capable of video capture with a maximum 1280x720-pixel resolution. Unfortunately, the camera suffers badly from sensor wobble, with vertical lines very noticeably tilting even when panning at a fairly moderate speed.

7/10

In most situations the colour and contrast in images produced by the P10 are good, although midtones could do with brightening slightly



'The focusing of the P10 camera module is about as fast as you would expect from a compact'

Verdict

LOOKING at it as a camera in its own right, there is a lot to like about the P10. The 28–300mm equivalent focal length is perfect for taking on your travels, and the ten-million-pixel resolution should allow images to be printed and displayed at a reasonable size. While noise is visible even at the lowest ISO setting, it doesn't start to become detrimental until ISO 400. Most photographers will rarely shoot above this setting, and those who do would be advised to look at another model.

The main problem is that the P10 and GXR body has a street price of around £500. This is over £100 more than the Canon PowerShot G11. It is also £200 more than the smaller and lighter Ricoh CX3, with which the P10 shares the same lens and sensor. Those photographers who already own a GXR body unit will find the P10 a useful addition, but it doesn't offer enough over existing top-end compacts to entice new photographers to the GXR system.



The dark midtone produced by the P10 leaves plenty of detail in highlights when adjusting raw images

Amateur Photographer
Tested as a Micro System Camera
Rated Good
71%

FEATURES	1	2	3	4	5	6	7	8	9	10
BUILD/HANDLING	7/10									
NOISE/RESOLUTION	22/30									
DYNAMIC RANGE	7/10									
AWB/COLOUR	7/10									
METERING	7/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	7/10									

AskAP

Let the AP team answer your photographic queries

SCANNING APS FILM

Q I read Richard Sibley's review of the Plustek OpticFilm 7600i SE film scanner (AP 22 May) with interest. One thing I have been after for a long time is a film scanner that can scan APS film. I have had some scans made of a few images from APS cartridges in the past, but it costs quite a lot of money and I have lots of APS images I want to digitise.

Is there a scanner out there that can do this? And, more to the point, how do I get the film out of the APS cartridge, scan it and then return it correctly to its cartridge?

Paul Levy-Adophy

A Scanning APS film is fraught with difficulty these days. In the past, attachments were available to enable the scanning of APS on dedicated film scanners, but this is no longer the case. The Plustek OpticFilm 7600i SE can only scan 35mm film. If you want a dedicated scanner for APS film, my advice is to look out for something second-hand and then source the appropriate APS adapter to fit it. A Konica Minolta Dimage Scan Elite 5400 or Nikon Super Coolscan 5000 ED would fit the bill, while Canon's CanoScan FS4000US came complete with an APS adapter when it was on the market.

An APS adapter will extract the film, batch scan it and then return it to the cassette. If you haven't got an APS adapter, it is possible to crack open the APS canister and scan the film manually on a flatbed scanner equipped with a negative/transparency adapter. Carefully remove the film from the cassette and cut it into strips of four or five images. Position the strip in the middle of a 35mm film holder and scan the image. You will have to reposition the strip for each scan as the width of the 35mm and APS frames do not match. You'll also then have to store them in sleeves, as you would 35mm film.

If all this sounds like too much hassle – which, to be honest, I think it is – I recommend taking the plunge and using a third-party scanning service. Rates are not too expensive for a decent quantity of frames. You may find you spend less than you would if you bought a scanner, which will be redundant once you've finished your scanning as APS film is no longer available, and it won't take weeks of your life to complete the task. **Ian Farrell**

TETHERED SHOOTING

Q When I see fashion photographers shooting on television (I have to admit to watching some Gok Wan-type programmes, I'm afraid), I notice they are shooting pictures that appear on a computer monitor straightaway. They usually use a Hasselblad camera, but is it possible to do the same with my Canon EOS 500D?

Chris Butler

A What you are referring to here is tethered shooting, where a camera is attached to a computer via a FireWire or USB connection. Pictures are transferred into special software, which can also remotely operate the camera in some instances. Luckily, such software is included for free with your Canon EOS 500D. Try to locate the Canon EOS Solutions disc

that came with your camera. This contains an application called Canon EOS Utility 2.6, which will enable you to connect your camera to your PC or Mac and see pictures on the screen as they are shot. You'll need a long USB lead, which you can find online or at your local electronics shop. **Ian Farrell**

NIKON F BATTERIES

Q I recently bought a Nikon F at auction and went to my local camera shop to buy a battery to see if it was working. The assistant asked if I intended to shoot black & white, colour negative or transparency film as this determined which



batteries I should install. He gave me an explanation at the time, which I didn't fully understand. Can you explain why a type of film should require a certain battery?

Gordon Wright

A It is an odd question, Gordon. Originally, the Nikon F's Photomic cell took two mercury-based 1.35V PX625 batteries, which are now banned. You can replace them with Silver 76 1.5V cells, but the higher voltage will give you erroneous meter readings. The assistant may have asked which film you use because print film has more exposure latitude than transparency, so the higher voltage would be less of a problem.

One alternative to Silver 76 cells is alkaline or carbon-zinc 1.35V batteries, although the voltage from these cells can decrease over time, giving you the same problem. Try Wein Cell MRB625 cells instead, which deliver constant voltage but are shorter lived. Visit the Small Battery Company at www.smallbatterycompany.org.uk or call 0208 871 3730 for details. **Ian Farrell**

SAVING BIG FILES

Q I am using Adobe Elements 7 to produce panoramic photos. I have no difficulty producing the stitched image, but a problem arises when the file produced is too large to be saved. How can I overcome this? **John Farebrother**

A You will always end up with a large file when you are stitching together separately shot frames to form a panorama, John. If your computer is lacking in memory and/or hard disk space, this can be a problem. The solution is to resize your panorama once it has been generated, producing a file that is more manageable.

Do this by choosing Image>Resize>Image Size and entering new pixel values that bring the file down to a more manageable size for your computer to handle. Without knowing exactly how much memory you have, I can't really say how far to go. Try halving the dimensions to begin with. When you are more familiar with the dimensions

f/AQ

Local contrast

A little while ago, controls labelled Clarity, Definition and Structure started to appear in image-processing applications. They have a magical effect, but what exactly are they doing and how should they be used?

Put simply, these types of adjustments are changing something called local contrast. We are all familiar with global contrast, which is the opposite of local contrast, because

FROM THE AP FORUM

Paper for panoramics

Rupert49 asks Damien Demolder replied to a reader's letter in AP 29 May listing his favourite crop ratios. The choices are rather limited in Photoshop Elements 7, but you can always select 'no restriction' for those wide panoramic views. My question is, what size paper do I load in the photo printer if I have a wide panoramic image? Will it detect the paper size loaded (most often 6x4in or 7x5in) and print the entire elongated image within the confines of the longest dimension?

Zou replies I've done some panoramas on A4 using Elements 6. I made the canvas size A4 and placed the image centrally, leaving plain white above and below. I've also printed square images,

but just used the printer driver to centre the image on the page.

Large Format replies Panoramic sheet printing paper is available, but roll paper is a better choice for panoramas if your printer has a holder. Paper sizes are definable in your printer setup and the Custom setting will allow you to set up unusual sizes. If you ask the computer to Print To Fit it should use the full length of the paper, or in the case of roll paper the full width. Select Preview to make sure you are going to get the result you expect without wasting paper.

Roy5051 replies Set your paper size as Custom or User Defined in the printer settings. If you try to print a 20x8in panorama onto smaller sized paper, you will get a load of ink over your printer rollers, which is difficult to remove. I have used A3 paper cut down to 420x210mm to print panoramas in the past, although it is quite wasteful of the strip of 420x87mm that you cut off. I've never found a use for it yet!

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you need for your stitched pictures, you can resize more quickly with the Crop tool. To do this, select the Crop tool, or press C as a shortcut. In the options bar, select 'No Restrictions' from the aspect ratio drop-down menu. Enter the width, height and resolution you want. Drag out a crop to encompass the whole image area (or just part of it) and hit OK. To resize with a fixed height and variable width, which I imagine is a more likely scenario for you, leave the width box empty. You'll retain the same proportions as the original. **Ian Farrell**

SONY POWER

Q I bought a Sony Alpha 900 DSLR last year, but soon realised I needed an external power supply for long-exposure night-time photography as the InfoLithium NP-FM500H battery packs only last about two hours during my



astrophotography sessions. I have searched over the past ten months for an external power supply for the Alpha 900, but to no avail. Can you help? **Chris Lord**

A The item you are looking for is the AC-VQ900AM, a combined mains power adapter and twin battery charger. It costs £139 and you should be able to order it from your nearest camera retailer. **Paul Genge, Sony UK**

this is what is changed when we make a Levels or Curves adjustment. Light parts of the image become lighter and dark parts of the image become darker. While this often gives the midtones the extra punch they need, it also pushes the highlights and shadows too far, leaving them devoid of detail.

Local contrast adjustment is all about enhancing contrast in smaller, adjacent areas of the image. The technique works in a similar way to sharpening with Unsharp Mask, but the mask used behind the scenes is more blurred, meaning it's the contrast around large-scale transitions between light and dark that are enhanced, not the much smaller edge transitions.

All this has the effect of boosting contrast in the midtone regions of

a photograph without blowing out highlights and shadows. Local-contrast enhancements are good for adding some punch and pizzazz to an image shot on a hazy day, or when lens flare has dulled a scene. A small amount can also compensate for the low-contrast results sometimes seen from cheaper lenses.

You will find Clarity control in Adobe Camera Raw 4.1 and above (which includes Lightroom 2). Apple's Aperture does the same trick with something called Definition. If you don't have access to these applications, or want to take more control, try using an Unsharp Mask (USM) filter with a large Radius (40-50 pixels) and low Amount (10-20%). The result is particularly effective on portraits of men.

Ian Farrell

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STAR STUDENT

Gordon Adamson

ENROLLED ON:

Diploma in Digital Photography
AGE: 62 **OCCUPATION:** Retired naval architect and marine surveyor
EQUIPMENT: Canon EOS 50D with 24-105mm f/4L IS USM, 70-300mm f/4-5.6 IS USM and 17-85mm f/4-5.6 IS USM lenses; Canon Speedlite 430EX II flash; Sekonic L-358 lightmeter



Student introduction

When did you first become interested in photography?

I have been interested in photography since my early 20s when I took most slides of holidays and family snaps. When I moved from Scotland to Ireland to become a marine surveyor, my photography became a bit more technical involving the recording of ship construction, damage or casualties. The foreign travel involved in my job also gave me the opportunity to see and photograph places that I would not normally visit. These shots were all prints, but I never got involved in the darkroom process – the local chemist was as far as I got.

Why do you enjoy photography?

At the moment my main interest, as you can see from my images, is travel photography. I enjoy trying to capture aspects of a country and its people that are different from the usual 'tourist' images. Most of all, I like to photograph people and the camera allows me to interact with them. I always try to talk to people first so I get to know a little about their lives before I point my lens at them. I try not to hide in a corner with a long lens if at all possible.

What you are hoping to achieve with your photography?

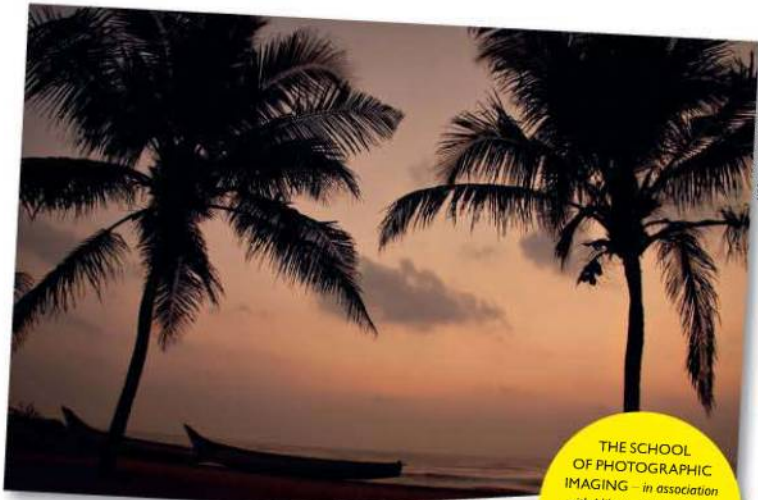
I suppose my immediate objective is to improve my skills with the camera and to become a better photographer technically. I hope this will reduce the number of 'discards' and minimise the amount of time I spend using Photoshop!

Where is your ideal place to take photographs?

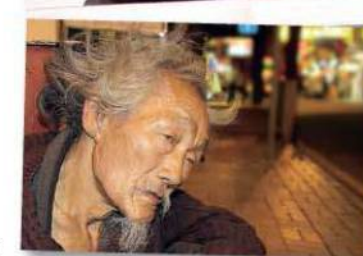
So far, India has to be photographer's heaven for me. As I said earlier, I love to photograph people and I have yet to find friendlier or more obliging people as most are only too delighted to be photographed and the colours have to be seen to be believed. Getting the lighting right can be difficult sometimes, but I'm working on it!

What made you decide to enrol on the course and how have you found it so far?

When I retired, I joined Celbridge Camera Club (www.celbridgecameraclub.net) so I could become more involved in photography and to learn new skills and techniques. I soon discovered that in order to get the best out of my photography I would have to become proficient in using imaging software. I thought the Diploma in Digital Photography would be ideal, which has



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At the heart of the image

Summing up

WE SAY: We are pleased with the way Gordon has edited his images. He has used a variety of different techniques, with each one appropriate for the image in question. We suggest he try experimenting with the rectangular Marquee selection tool on his images. Once he has worked out how to use this technique, he can use it to retouch future images. We suggest that Gordon reads the Last Resort technique guides in AP for more tips and advice. Twice a month the author tackles an image that has a flaw and tries to correct it. Often the technique used solves the problem in a way that may not have been immediately apparent.

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Fast 85mm telephoto lenses

Geoffrey Crawley tests two wide-aperture telephoto lenses designed ten or more years apart, yet which remain remarkably similar

'EH, WHAT now?' was my reaction when I unpacked the Samyang 85mm f/1.4 Asph IF lens from its rather elegant box. When I removed the front and body flange caps I could see a plain-steel camera-fitting flange devoid of all electronic and mechanical contacts. It is clearly a manual-focus lens, as well as having a manually set aperture. There are no mechanical aperture links, such as the pre-electronic-era, spring-loaded diaphragms. These gave full-aperture focusing and exposure metering before closing to the preset aperture as the shutter was released. I make these points at the outset so we can be quite clear about the kind of lens we're dealing with. Unpacking the similarly specified Nikkor 85mm f/1.4D AF optic,

kindly loaned by Grays of Westminster, brought me back to 2010 with a bump.

Samyang Optics Co is a South Korean firm, founded in 1972, with diverse operations including medical instrumentation. Its basic operation is the design and manufacture of CCTV lenses, of which it has units for literally every type and application. Included in its photography range is this 85mm f/1.4 lens, and an 8mm f/3.5 fisheye optic, which gives a circular 180° view when used on the APS-C format.

The 85mm focal length is an interesting and handy one. It first appeared in the 1950s from Nikon, slotted in below the more traditional 90mm. Canon has an even faster 85mm f/1.2 in its inventory,

as well as an 85mm f/1.8. The 85mm focal length is useful for isolating the subject, yet it has less compression effect than longer lenses. This means it is more likely that it will produce a self-sufficient full-frame composition. Also, it goes without saying that it is suited to portraiture – a main application – providing a better head-and-shoulders inclusive angle from a favourable shooting distance.

Available light can be used coupled to a wide working aperture. It permits informal, working environment portraiture of the type at which the recently deceased Brian Duffy excelled. A lens of this focal length is very desirable, so it was with heightened curiosity that the £300 lens from a new source was compared against the £900 benchmark Nikkor optic. On an APS-C-format DSLR, the viewing angle is cropped to that of a 127.5mm lens, which is also quite a handy focal length for smaller format DSLRs.

Thanks to Grays of Westminster for the loan of the Nikkor lens. Visit www.graysofwestminster.co.uk or call 0207 828 4825

Nikkor 85mm f/1.4D AF

Brought out when digital technology first began to make its mark, this optic is a 'classic design' hybrid



THIS 85mm Nikkor lens was launched in 1995 and is therefore among the designs that stand at the crossroads between film and digital photography.

The intended retro compatibility of this monofocal lens is very clear from the presence of two manual aperture scales right at the back. The rear scale allows the aperture setting to be projected into the viewfinder readout. However, it is a true modern 'D' lens: the focus distance setting is taken into account in the exposure calculation. The hybrid nature makes for a rather complex-looking unit, but it is thoroughly Nikon in appearance and livery.

Up front is a deeply dimpled, broad (25mm) manual focus ring. The manual turn resistance tends to feel slack, as the manual working of autofocus lenses has since been stiffened a little. Focus is achieved by internal group movement, so there is no extension or rotation of the front section. Behind the ring and just to the left is a metal stud. Pressing this permits the collar on which the lens is mounted to be turned and locked at M or A, the two focus modes. Manual fine-tuning in AF mode is not possible.

Behind this collar on the only non-mobile barrel grip section comes the distance scale, rotating under its protective window. There are depth of field indices for f/11 and f/16 with a white (yes, white!) dot for infrared film compensation. The aperture scales are necessarily recessed at the back, close-in to the camera body. However, as the auto-exposure lock at f/16 will normally be on, it matters little. Unlike the G-series lenses it does maintain retro-compatibility through to the original Nikon F and the Photonic auto-exposure finder heads, so well done!

The weight is a little on the heavy side at 530g, feeling a little higher than the Samyang lens, possibly because the Nikkor optic is a touch larger. It stands 72.5mm from the camera body flange with a

diameter of 80mm. The screw-in filter size is 77mm, which is conveniently becoming a common standard for large-aperture lenses across the wide- to medium-tele divide. In its general balance on the camera, handling is convenient enough, at least on a modern DSLR that is not too heavy. In view of its portraiture application, it is interesting to note that a soft-focus attachment is available.

OPTICALLY

The construction is conventional. No use is made of aspherics or low colour dispersion glasses. It is an honest-to-goodness 'normal' design of the double-Gauss type with nine elements in eight groups. The iris diaphragm is nine-bladed, giving it the near circular profile on stopping down that pleases the bokeh fans. In fact, there is no doubt that the natural blurring of shapes going into the out-of-focus planes is better preserved with a circular iris. I remember Derek Keeling, a former technical editor of AP, getting hot under the collar about the odd effect when two-bladed, rectangular, combined shutter/aperture devices were in fashion in cheaper compact viewfinder cameras. And the 'doughnut effect' of reflex mirror lens out-of-focus planes is well known. The interesting aspect is the similarity in construction of the Nikkor lens to the Samyang optic, which will be discussed later.

PERFORMANCE

The lens behaved impeccably – and so it should. Why? Well, it's a medium-tele monofocal optic covering a full-frame, 135 field diagonal half its focal length. The normal focal length for a given format is considered to be the length of its diagonal. For the 24x36mm size this is 43mm. So, an 85mm lens can have corrections concentrated in the centre of its field. Coupled with no need for the complex cams

Indoor scenes such as this can easily be shot without the use of a tripod

and internal movements of a zoom, a high standard can be expected. Between 60mm and 150mm in focal length, monofocal lenses are some of the most fully corrected lenses available, irrespective of maximum aperture.

The Nikkor lens is a medium- to high-contrast optic, but is capable of high resolution. At full aperture (f/1.4) central definition is sharp with gradual fall-off at the corners. Optimum cross-frame coverage is reached towards f/4. Wide-aperture lenses tend to lose image quality when well stopped down, and at f/16 some contrast loss and softness are evident. Vignetting at full aperture on a DSLR is a possible problem with a 1995 design but, although apparent, it is not obtrusive. However, it took until f/4 – the same aperture as best cross-frame quality – for it to be removed entirely. APS-C-format users will have no problems, even at f/1.4.

Curvilinear distortion – the bowing in and out of straight lines in the image – is virtually absent at around 0.006%. Colour aberration is fully corrected, which is another benefit of a monofocal optic. Slight colour fringing at f/1.4 is due to photosite cross-talk, not lens aberration. AF drive noise is medium at 36dB over 35dB background. Speed is high: 380mm from infinity to closest. It is a classic design, matching current standards, especially when pictorial tonal gradation rather than aggressive sharpness is required. Its retro compatibility also gives it a strong market appeal.

'It is a classic design, matching current standards, especially when pictorial tonal gradation is required. Its retro compatibility also has market appeal'



The depth of field at f/1.4 is so tiny that the ends of the eyelashes can be in focus, yet the eyes themselves are not fully pin sharp

Samyang 85mm f/1.4 Asph IF

A manual lens that, thanks to the availability of Live View, is viable for use with DSLRs

THIS optic is available in Nikon, Pentax, Sony (Minolta), Four Thirds, Samsung NX and Canon EOS mounts. Owing to the lens's lack of electronic or mechanical links to the camera body, each fitment operates somewhat differently. These differences are described excellently in the well-written English instruction pamphlet supplied.

Minolta/Sony film SLR and DSLR owners need to be particularly careful about compatibility. The firms' cameras have an auto-lock that prevents the shutter being released unless an electronically linked lens or accessory is in place. Naturally, the Samyang lens makes a Minolta or Sony camera useless unless this lock is switched off. The lens instructions give a full listing of the procedure with numerous cameras, including Dynax film SLRs.

HANDLING

This is no cheap substitute lens, as the engineering and finish are of the highest calibre – a standard attained only by some five or six of the world's optical firms. The ridged rubberoid focusing grip gives it security. Turn resistance is a fraction on the high side, but it is smooth and precise and may ease off slightly with use. The focus ring is broad (25mm) with the distance scale at the rear. The index mark doubles – old-style – with that of the aperture scale, which covers f/1.4 to f/22 linearly in half-stop clicks. On the modern side is the fact that focus movement is internal. The lens length from camera body flange is 72.2–74.7mm,

An aperture of f/1.4 is perfect for isolating a subject



according to SLR fitting; it does not change and the front hood element does not rotate.

But here's the rub – focus, aperture and shutter speed must be set manually, unaided by a built-in exposure meter. Plus, very few cameras allow viewfinder focus assist with non-AF lenses. Therefore, apart from appealing to some rank traditionalists, what makes this retro lens viable on the modern DSLR market is the availability of Live View. With this, the lens comes – if somewhat laggardly – into its own.

OPTICALLY

Comparison of the schematics of the two lenses is rewarding. The overall similarity is obvious: the nine elements in eight groups of the Nikkor 85mm f/1.4 lens are replaced by nine elements in seven groups in the Samyang optic. One element is aspherically surfaced, sited at the rear in front of the field lens. The basic 1995 Nikkor design has been updated by substituting an aspheric in the rear field section. There it can improve evenness of illumination in the sensor corners, reducing vignetting. The suggestion that the Samyang R&D Centre, which designed the optic, is upgrading a Nikkor may seem a little odd. But remember that, overall, double-Gauss types do look rather similar, though actual element curves may differ. The first-class calibre of the engineering resembles that of a leading firm known to be a widely used sub-contractor. But what we are really concerned with is performance, not provenance.

PERFORMANCE

This 85mm f/1.4 lens, for all practical purposes, may be regarded as an update of the previous Nikkor optic of the same specification, although they are designs separated by a decade or more. How this has come about we do not know, nor need to be concerned. As noted previously, the

Nikkor 85mm f/1.4 lens is in a classic mould, so if it ain't broke, don't fix it. The most obvious change is in the third element of the front, light-gathering group. This element is a difficult one to manufacture, is likely to generate rejects and lose production time, which in turn raises costs. In the Samyang lens this is replaced by an easy-to-configure thick element. The need to reduce vignetting, nowadays more understood as a problem in DSLR working, is recognised by the presence of an aspheric element in the rear field group. This increases the parallelism of emergent rays, preventing their otherwise pronounced incident obliquity towards the edges and corners of the sensors. The photosites are fronted by micro-lenses that contribute their own vignetting when struck by oblique rays. Vignetting is extremely well controlled after f/1.4.

Curvilinear distortion is held to an insignificant minimum and is negligible. The nature of this error in a lens – barrel (negative) and cushion (positive) – is much influenced by the position of the iris diaphragm in relation to focal length. With a monofocal lens it can be located in the optimum position and stay there. In a zoom optic the optimum should shift as focal length is varied. In a practical lens this is only possible to a limited extent, if at all. That is why the wider the focal length range of a zoom, the more it is likely to show barrel towards the wideangle end and cushion towards the long end. As regards colour aberration, this proved very well corrected. Slight fringing at full aperture is due to photosite crosstalk, not lens error. There is no actual flare. This is a high-contrast lens capable of 'razor-sharp' definition. It reaches its cross-frame optimum at f/2.8 and is clearly a first-class, up-to-date design. It has probably benefited from other technical advances, including coating.

'This is no cheap substitute lens, as the engineering and finish are of the highest calibre – a standard attained by only a few optical firms'



With only minimal depth of field it is difficult to ensure images taken with the Samyang at f/1.4 are in focus through a viewfinder

Verdict



NIKKOR

	1	2	3	4	5	6	7	8	9	10
SPECIFICATION	29/30									
BUILD	19/20									
HANDLING	18/20									
PERFORMANCE	29/30									

THE SAMYANG lens updates the Nikkor 85mm optic by bringing it into the fashion for high-impact effect rather than softer contrast, subtly graded imaging. When compared, they epitomise the change in fashion over a decade. Technically, the Samyang is better. Contrast is higher, it is sharper and vignetting is better controlled. It is as if the nuts and bolts have been tightened on the Nikkor optic, losing its 'flavour' but delivering the goods.

The paradox is this. There are two aspects to lens performance: image quality and practicality. The Nikkor lens fulfils both requirements. The Samyang wins the first, but practicality is limited. The necessity of working the camera in 'manual' mode without metering, as well as the need to focus manually a lens with the shallow depth of field of f/1.4 on a poor DSLR screen, present problems to photographers used to the automatic setting of everything.

SAMYANG

	1	2	3	4	5	6	7	8	9	10
SPECIFICATION	25/30									
BUILD	19/20									
HANDLING	17/20									
PERFORMANCE	29/30									

The film user is best served by the Samyang optic since these SLRs do have good viewfinders that are often equipped with efficient visual focus aids. The Samyang instructions hint at this by listing the best interchangeable focusing screens to use on Nikon film SLRs. But for the DSLR owner, Live View is needed to exploit the lens's possibilities. It is a studio and location unit, capable of exceptional results after careful preparation and exposure checks. But if these impactful pictures do not please, stay with the Nikkor lens and its classic pictorialism. The cost gains of a simple helical focusing mount rather than the add-on electronic and manual links of the Nikkor D optic brings the Samyang's price to a third of its competitor. It is an incentive to overlook the practical deficiencies – but they are there, so do remember that. But for fine image quality coupled with all mod cons, the Nikkor 85mm lens strongly beckons.

For more information on each lens visit www.nikon.co.uk or www.hahnel.ie

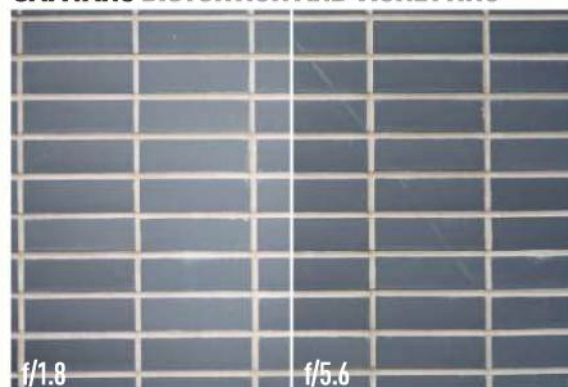
Facts & figures

	NIKKOR	SAMYANG
RRP	£949	£299.99
Lens mount	Nikon	Canon, Nikon, Konica Minolta/Sony, Pentax K Samsung NX
Max aperture	f/1.4	f/1.4
Angle of view	28.3°	28.3°
Near focus	0.85m	1m
Diaphragm blades	9	9
Filter size	77mm	72mm
Weight	550g	513g
Measured focal length	85.1mm	85.3mm
Dimensions	80x72.5mm	78x72.2mm

NIKKOR DISTORTION AND VIGNETTING



SAMYANG DISTORTION AND VIGNETTING



Understanding the graphs

SHARPNESS AND DEFINITION

The graphs shown here demonstrate the ability of the lenses on test to resolve detail. As the lines move to the right along the horizontal axis, the detail the lens is asked to record becomes finer, thus the lens becomes less successful at recording it accurately. Each sloping line on the graph represents measurements taken from a particular area of the image – the centre and the corner – with both measurements being made for images taken using the widest aperture as well as with the aperture closed by two stops. The grid places a numerical value on the success of the lens in recording these details at three line-pair-per-millimetre points: 10lpmm, 30lpmm and 50lpmm. The graph for a near perfect lens would show the lines all very close together and near the top of the vertical axis. When the lines are all very close together, the performance of the lens is almost as good at the edge of the frame as it is in the middle – where lenses are at their best. If lines stay close to the top of the graph, the lens is able to clearly resolve very fine detail. All lenses have a limit to what they can resolve, and this is shown where the lines of the graph begin to slope downwards.

CHROMATIC ABERRATION

Lateral chromatic aberration induces colour fringing and loss of sharpness, so edges are rimmed with colour and are soft. These graphs show the degree of error when the ISO 12,233 slanted knife-edge test is performed at the key focal length settings. Measurements are taken from the centre of the image and from the edge, where lens performance dips. The greater the divergence of the red, green and blue lines, the greater the error and the more likely the lens is to exhibit the effects of chromatic aberration. Some divergence in the lines is to be expected, especially at the shorter focal-length settings of zoom lenses and at the edge of the image frame. It is the overall appearance that is important rather than the detail of the curves.

VIGNETTING

These diagrams indicate the vignetting characteristics of each lens at full aperture. They show the degree of difference in the illumination between the centre of the image frame and the corners of the frame. Measured in EV, figures larger than 1/3EV will be clearly visible. Deviations of 1/6EV and below will not show. The darkest areas indicate shading of about 1/2EV and the lighter areas 1/3EV, but in reality the effect is graduated.

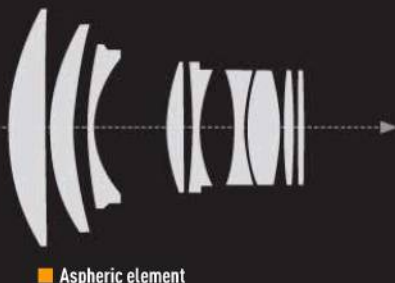
CURVILINEAR DISTORTION

These figures illustrate the degree of 'bend' in a straight line that was recorded 4mm from the top edge of the frame, with '-' indicating barrel distortion and '+' indicating pincushion distortion.

LENS CONSTRUCTION

NIKKOR

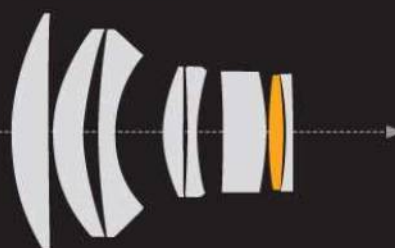
A highly innovative design with two new-style front elements. These must be difficult to manufacture, with a potentially high rate of rejects. That may account for the high price of this monofocal.



■ Aspheric element

SAMYANG

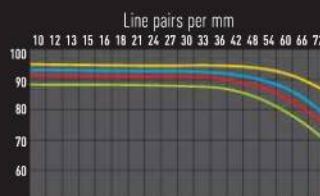
This design, although of a decade earlier, still represents the standard or conventional design for a lens of this aperture. The front group remains typical of lenses from wideangle to telephoto today.



SHARPNESS/DEFINITION

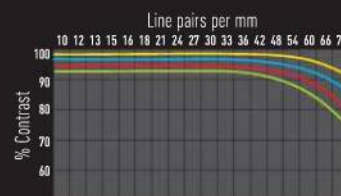
Both lenses put in a good performance across the entire image frame, even when wide open, but the Samyang optic achieves higher contrast than the Nikkor lens, giving images a very sharp appearance with lots of fine detail. When closed down by two stops the Nikkor lens more or less matches the performance of the Samyang optic wide open.

NIKKOR



85mm	10lpmm	30lpmm	50lpmm
Centre -2 stops	0.95	0.95	0.95
Centre full open	0.90	0.90	0.85
Corner -2 stops	0.95	0.90	0.90
Corner full open	0.90	0.90	0.85

SAMYANG

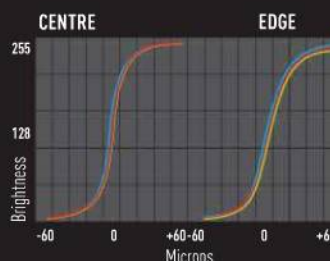


85mm	10lpmm	30lpmm	50lpmm
Centre -2 stops	0.95	0.95	0.95
Centre full open	0.95	0.95	0.95
Corner -2 stops	0.95	0.95	0.90
Corner full open	0.90	0.90	0.90

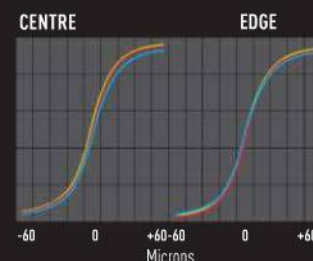
CHROMATIC ABERRATION

At its centre it is almost impossible to distinguish the three colour lines for the Nikkor lens, indicating that it performs extremely well. There is also only slight divergence in the lines indicating edge performance. Although the Samyang optic can't quite match the Nikkor lens for chromatic aberration control, it isn't far behind and coloured fringing is not a major issue for the lens.

NIKKOR



SAMYANG



VIGNETTING

NIKKOR



SAMYANG



	NIKKOR 85mm	SAMYANG 85mm
F/1.4	>1/2	<2/3
F/2	<1/2	1/3
F/2.8	1/3	-
F/4	-	-
F/5.6	-	-

At full aperture corner shading is slightly more apparent in images taken using the Samyang lens, but stopping down to f/2.8 cuts it out entirely, whereas it is still visible in images taken through the Nikkor optic.

CURVILINEAR DISTORTION

	NIKKOR 85mm	SAMYANG 85mm
7.5m	-0.006%	-0.005%
∞	-0.006%	-0.005%

Barrel distortion is so slight with these lenses that it can be disregarded. Straight lines appear just as they should, even with quite close subjects.

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45-200mm f4-5.6 G ASPH £279.99
20mm f1.7 G ASPH £279.99
45mm f2.8 ASPH *INC. £50 CASHBACK £614.99*

PANASONIC FLASH

Panasonic DMW-FL28.....£102.99
Panasonic DMW-FL220.....£148.99
Panasonic DMW-FL360.....£204.99

Panasonic Lumix G10

12.1 MEGAPIXELS

• 12.1 Megapixels
• L-MOS Sensor
• Live View
• HD Video Mode
• Dust Reduction

3 YEAR WARRANTY* ENDS 31/8/10

Inc. 14-42mm £499.99

KEY ACCESSORIES

Panasonic DMW-8LB13E Battery.....£64.99
Panasonic DMW-LVF1 View Finder.....£169.99
Panasonic DMW-FL220 Flashgun.....£148.99

Panasonic Lumix GF1

12.1 MEGAPIXELS

3 YEAR WARRANTY* ENDS 31/8/10

Inc. 20mm £629.00
Inc. 14-45mm £549.00

KEY ACCESSORIES

DMW-8LB13E Battery.....£64.99
DMW-LVF1 View Finder.....£169.99
DMW-FL220 Flashgun.....£148.99

Panasonic Lumix G2 **2010 AWARDS TIPA**

12.1 MEGAPIXELS

*INC. £30 CASHBACK ENDS 31/8/10

3 YEAR WARRANTY* ENDS 31/8/10

Inc. 14-42mm £599.99*
Inc. 14-42 & 45-200mm £869.99*

KEY ACCESSORIES

DMW-8LB13E Battery.....£64.99
DMW-LVF1 View Finder.....£169.99
DMW-FL220 Flashgun.....£148.99

Panasonic Lumix GH1 **2009 AWARDS TIPA**

12.1 MEGAPIXELS

*INC. £75 CASHBACK ENDS 31/8/10

3 YEAR WARRANTY* ENDS 31/8/10

Inc. 14-140mm £974.99*

KEY ACCESSORIES

DMW-8LB13E Battery.....£64.99
DMW-LVF1 View Finder.....£169.99
DMW-FL220 Flashgun.....£148.99

LENSES (available in different fits)

SIGMA

DC Lenses
4.5mm F2.8 EX HSM DC Circ Fisheye £589.99
10mm F2.8 EX HSM DC £505.99
30mm F1.4 EX HSM DG £404.99
10-20mm F4-5.6 EX DC HSM ASP IF £399.99
10-20mm F3.5 EX DC HSM ASP IF £459.99
17-70mm F2.8-4.5 DC ASP IF £336.99
18-50mm F3.5-5.6 DC ASP £77.99
18-50mm F2.8-4.5 DC HSM IF OS £183.99
18-50mm F2.8 EX DC HSM ASP IF £336.99
18-125mm F3.5-5.6 DC HSM IF OS £267.99
18-200mm F3.5-6.3 DC ASP IF £228.99
18-200mm F3.5-6.3 DC ASP IF OS £302.99
18-250mm F3.5-6.3 DC ASP IF OS £420.99
50-150mm F2.8 EX DC HSM APO IF II £589.99

Prime Lenses
8mm F3.5 EX Circ Fisheye DG £631.99
15mm F2.8 EX Fisheye DG £505.99
20mm F1.8 EX DG ASP RF £505.99
24mm F1.8 EX DG ASP £420.99
28mm F1.8 EX DG ASP £336.99
50mm F1.4 EX DG HSM £378.99
85mm F1.4 EX DG HSM NEW! £699.99
300mm F2.8 EX DG HSM £2272.99
500mm F4.5 EX DG HSM APO IF £3956.99
800mm F5.6 EX DG HSM APO IF £4209.99

Macro
50mm F2.8 EX DG Macro £255.99
70mm F2.8 EX DG Macro £402.99
105mm F2.8 EX DG Macro £402.99
150mm F2.8 EX DG HSM APO IF Macro £589.99
Teleconverters
1.4x Converter EX DG APO £247.99
2x Converter EX DG APO £301.99

Zoom Lenses
12-24mm F4.5-5.6 EX DG HSM ASP IF £715.99
24-70mm F2.8 EX DG HSM ASP IF £446.99
70-200mm F2.8 EX DG HSM APO IF Macro II £673.99
70-200mm F2.8 EX DG OS HSM NEW! £1299.99
70-300mm F4-5.6 DG Macro £133.99
70-300mm F4-5.6 DG OS £314.99
120-300mm F2.8 EX DG HSM APO IF £1852.99
120-400mm F4.5-5.6 EX DG HSM APO RF OS £631.99
150-500mm F5.6-6.3 EX DG HSM APO RF OS £699.99
200-500mm F2.8 EX DG HSM APO IF £20,203.
300-800mm F5.6 EX DG HSM APO IF £5892.99

TAMRON

Di-II Lenses
10-24mm F3.5-4.5 Di II LD ASP IF £388.99
17-50mm F2.8 XR Di II VC LD ASP £336.99
18-200mm F3.5-6.3 XR Di II LD ASP IF £173.99
18-250mm F3.5-6.3 Di II LD ASP IF £388.99
18-270mm F3.5-6.3 Di II VC LD ASP IF £459.99
55-200mm F4-5.6 Di II LD £107.99

Zoom Lenses
28-75mm F2.8 XR Di LD ASP IF £357.99
28-300mm F3.5-6.3 XR Di ASP IF £316.99
28-300mm F3.5-6.3 XR Di VC LD ASP IF £510.99
70-300mm F3.5-6.3 Di LD IF £621.99
70-300mm F4.5-5.6 Di LD £132.99
200-500mm F5-6.3 Di LD IF £873.99

Macro Lenses
60mm F2 Macro Di £449.99
90mm F2.8 Macro Di £368.99
180mm F3.5 Macro Di LD £710.99

JACOBS

Lens Pouch S... £10.99
Lens Pouch M... £12.99
Lens Pouch L... £13.99
Densite
11" Wrap... £14.99
15" Wrap... £16.99
19" Wrap... £18.99

LENS CASES

Lowepro
Lens Case 1... £15.99
Lens Case 1W/ 1N... £19.99
Lens Case 1S/ 1W... £14.99
Lens Case 2/ 2s... £17.99
Lens Case 3... £19.99
Lens Case 4/ 4s... £26.99
Lens Case 5/ 5s... £44.99

Tokina
AF 10-17mm F3.5-4.5 AT-X 107 DX Fisheye £549.99
AF 11-16mm F2.8 AT-X Pro DX £549.99
AF 12-24mm F4 AT-X 124 Pro DX £499.99
AF 12-24mm F4 AT-X 124 Pro DXII £574.99
AF 16-50mm F2.8 AT-X Pro DX £699.99
AF 50-135mm F2.8 AT-X S35 Pro DX £649.99
AF 80-400mm F4.5-5.6 AT-X 8400 £649.99
AF 35mm F2.8 Macro AT-X Pro DX £399.99
AF 100mm F2.8 Macro AT-X 100 AF Pro D £399.99

METZ FLASHGUNS

(Most available in Canon, Nikon, Olympus, Panasonic, Sony and Pentax fits)

20 C-2 £39.99
36 AF-4 £74.99
48 AF-1 £188.99
58 AF-1 £278.99

POCKETWIZARD WIRELESS

Plus II set... £369.99
Plus II Transceiver... £189.99
Multimax Transceiver... £249.99
PC1 Cable... £8.99

HILDOLINE

Safely secure your pocketwizard with confidence.
Transceiver Caddy... £12.99
Protective Storgae Jacket... £7.99

STUDIO LIGHTING

Jacobs Studio 160 Lighting Kit £199.99

Includes two 160W Flash Heads, two Lighting Stands, Soft Box, Gold Umbrella Honeycomb, Clear Diffuser, Blue, red and yellow filters, Snoot, IR remote, sync lead and a deluxe studio carrying bag.

Bowens 4713 Gemini 200 2 Head Kit £459.99
Inc. two Gemini 200Ws, two Bowens 90cm Silver/White Umbrellas, two 120" Wide-Angle Umbrella reflectors and two Bowens support stands.

Bowens 4850 Gemini 500R 3 Head Kit £1480.99
Includes three Gemini 500Ws, two Bowens 115cm Silver/White Umbrellas, two 120" Wide-Angle Umbrella reflectors, one Softbox and three support stands.

Bowens 4820 Gemini 500R Travel Pack Kit £1378.99
Bowens 4800 Gemini 250R Head Kit £810.99
Bowens 4800 Gemini 500R Head Kit £949.99

Strobes Portrait Kit STR100 £99.99

Lightweight & portable STROBES lighting accessories, ideal for the mobile photographer, indoors or outdoors. Simple to put together using a Flex Mount on your flashgun, no glue, velcro or rubber bands needed! Swap between the Beauty Dish or the Globe Diffuser in seconds

Interfit Strobes EFX Kit STR101 £80.99
Interfit Strobes XS Softbox Kit £99.99

Interfit EX150 MkII Kit £229.99
Award winning - all you need to get started in the creative world of studio lighting! Includes two Heads, two Lighting Stands, Softbox and Umbrella.

Interfit EX150 MkIII Kit Includes three Heads £419.99
Interfit EXD200 Kit All in 1 kit £289.99
Interfit EXD300 Kit Softbox umbrella kit £469.99
Interfit EXD400 Kit Softbox umbrella kit £539.99

FILTERS PROTECT YOUR INVESTMENT! Protect your lens from grit and scratches.

HOYA

40.5mm UV HMC... £17.99
49mm Circular Polar... £39.99
49mm UV... £16.99
52mm Circular Polar... £41.99
52mm UV... £19.99
55mm Circular Polar... £45.99
55mm UV... £21.99
58mm Circular Polar... £49.99
58mm UV... £21.99
62mm Circular Polar... £69.99
62mm UV... £24.99
67mm Circ Polariser... £79.99
67mm UV... £29.99
72mm Circular Polariser... £81.99
72mm UV... £39.99
77mm Circ Polariser... £99.99
77mm UV... £44.99
82mm Circular Polariser... £129.99
82mm UV... £69.99
86mm UV... £179.99

Hoya HD
Multi-coated surface with high transparency polarising film. Waterproof to repel water spots and hardened to be scratch & stain resistant.

HD 58mm Protector... £49.99
HD 58mm UV... £49.99
HD 58mm PL-CIRC... £109.99
HD 62mm Protector... £59.99
HD 62mm UV... £59.99
HD 62mm PL-CIRC... £109.99
HD 67mm Protector... £134.99
HD 67mm UV... £64.99
HD 67mm PL-CIRC... £64.99
HD 72mm Protector... £71.99
HD 72mm UV... £76.99
HD 72mm PL-CIRC... £169.99
HD 77mm Protector... £83.99
HD 77mm UV... £94.99
HD 82mm Protector... £91.99
HD 82mm UV... £104.99

Hoya Pro
Revolutionary performance in light transmission & colour balance. Glass just 1mm thick, mounted in a super slim 3mm ring and 12 layers of super multi-coating.

Pro-1D 52mm Protector... £36.99
Pro-1D 52mm UV... £38.99
Pro-1D 52mm PL-CIRC... £84.99
Pro-1D 55mm Protector... £38.99
Pro-1D 55mm UV... £40.99
Pro-1D 55mm PL-CIRC... £89.99
Pro-1D 58mm Protector... £44.99
Pro-1D 58mm UV... £44.99
Pro-1D 58mm PL-CIRC... £94.99
Pro-1D 62mm Protector... £49.99
Pro-1D 62mm UV... £49.99
Pro-1D 62mm PL-CIRC... £99.99
Pro-1D 67mm Protector... £54.99
Pro-1D 67mm UV... £59.99
Pro-1D 67mm PL-CIRC... £119.99
Pro-1D 72mm Protector... £58.99
Pro-1D 72mm UV... £64.99
Pro-1D 72mm PL-CIRC... £134.99
Pro-1D 77mm Protector... £69.99
Pro-1D 77mm UV... £74.99
Pro-1D 77mm PL-CIRC... £169.99
Pro-1D 82mm Protector... £76.99
Pro-1D 82mm UV... £79.99
Pro-1D 82mm PL-CIRC... £189.99

COKIN

Cokin P Series

The original square filter system. Cokin P Series filters are designed for shorter focal lengths 20-24mm or 28mm as well as for wide angle zooms (24-50/28-85/35-135mm)

49mm P Adaptor... £12.99
52mm P Adaptor... £12.99
55mm P Adaptor... £12.99
58mm P Adaptor... £12.99
62mm P Adaptor... £12.99
67mm P Adaptor... £12.99
72mm P Adaptor... £12.99
77mm P Adaptor... £12.99
82mm P Adaptor... £12.99
P Holder & Catalogue (BP400) £12.99
P Wide Angle Holder... £14.99
P Digital SLR Nik Kit H521 67 £38.99
P255 Modular Hood... £15.99
P001 Yellow Filter... £15.99
P002 Orange Filter... £15.99
P003 Red Filter... £15.99
P007 Infrared (IR) £39.99
P026 Warm 81A... £15.99
P027 Warm 81B... £15.99
P056 Star 8... £23.99
P120 G1 Gradual... £21.99
P121 G2 Gradual... £21.99
P121F G2 Gradual Full... £21.99
P121L G2 Gradual Light... £21.99
P121M G2 Gradual Med... £21.99
P121S G2 Gradual Soft... £21.99
P122 B1 Gradual... £21.99
P123 B2 Gradual... £21.99
P124 T1 Gradual... £21.99
P125 T2 Gradual... £21.99
P152 Neutral Density x2... £16.99
P153 Neutral Density x4... £16.99
P154 Neutral Density x8... £16.99
P164 Circular Polariser... £84.99
P197 Sunset 1... £39.99
P830/P083 Diffuser 1... £19.99
P840/P084 Diffuser 2... £19.99

Jacobs by Cokin
Our own range of filters are available in popular effects and sizes offering outstanding quality and great value for money.

30.5mm Circ-PL Filter... £10.99
37mm Circ-PL Filter... £10.99
49mm Circ-PL Filter... £26.99
49mm UV Filter... £10.99
52mm Circ-PL Filter... £29.99
52mm UV Filter... £12.99
55mm Circ-PL Filter... £29.99
55mm UV Filter... £14.99
58mm Circ-PL Filter... £32.99
58mm UV Filter... £16.99
62mm Circ-PL Filter... £39.99
62mm UV Filter... £19.99
67mm Circ-PL Filter... £40.99
67mm UV Filter... £21.99
72mm Circ-PL Filter... £49.99
72mm UV Filter... £25.99
77mm Circ-PL Filter... £54.99
77mm UV Filter... £30.99

CLEANING & PROTECTION

LENSPEN

Cleaning Pen... £9.99

LENSPEN
Sensor Klear Angled £16.99
LENSPEN
Sensor Klear Loupe £51.99

VISIBLEDUST
SU700 Arctic Butterfly... £59.99
SU724 Arctic Brite Vue... £89.99
Sensor Loupe (7x)... £64.99
Zeeion Non Contact Dust Removal... £39.99
Mini Swab 1.0x... £30.97
Mini Swab 1.3x... £30.97
Mini Swab 1.6x... £30.97
Vdust Plus 7.5ml... £15.99

JACOBS
Air Duster Refill £9.99
JACOBS
Air Duster Valve £9.99

JACOBS
LCD Protector £4.99
JACOBS
Microfibre Cloth £4.99

JACOBS
Cleaning Kit £9.99
JACOBS
Blower Brush £9.99

GIOTTOS
Rocket Air (L) £11.99
GIOTTOS
G Ball Air £11.99

PROPHOT
Vier Wipes £3.99
DELKIN
SensorScope Kit £81.99

LASTOLITE LIGHTING ACCESSORIES

Ezybalance

1250 30cm... £18.99

Xpobalance

1558 38cm... £35.99

Ezybalance Hotshoe

2438 38x38cm... £92.99

Ezybalance Softboxes

2460 60x60cm... £122.99

Micra Apollo

2201 Micro Apollo 45... £27.99

2204 Micro Apollo 60... £30.99

TriGrip Reflectors

3631 silver/white 75cm... £61.99

3636 sunfire/silver 75cm... £61.99

4806 sunfire/white 120cm... £74.99

1206 sunfire/white 30cm... £12.99

1236 sunfire/silver 30cm... £12.99

3006 sunfire/white 75cm... £34.99

3731 silver/white Large... £76.99

3751 one stop diffuser... £76.99

3223 5in-1 75cm... £46.99

3631 Dual duty 80cm... £25.99

TriFlip Kit
3696 75cm 19" £92.99

Reflector Brackets

Trigrip 2430 bracket... £71.99

Universal 1100 bracket... £49.99

Pocket 1113 bracket... £42.99

2402 Tillhead shoe adapt... £17.99

Background Supports

1108 3m wide... £148.99

Backgrounds

5621 black/white 1.5x1.8m... £112.99

5602 black velvet 1.5x1.8m... £112.99

56FM florida/moine 1.5x1.8m... £102.99

67FM florida/moine 1.8x2.15m... £174.99

6701 black/white 1.8x2.15m... £204.99

8017 baby poser... £107.99

Hillite Backgrounds

8867 1.8x2.15m... £318.99

8857 1.5x2.15m... £266.99

Umbrellas

3203 silver 80cm... £24.99

3207 white satin 80cm £17.99

ePhotomarket Kit

2484 small... £51.99

3684 large... £81.99

Studio Cubelite Kit

8825 70cm... £461.99

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THE UK'S LARGEST INDEPENDENT PHOTOGRAPHIC RETAILER!

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MANFROTTO TRIPODS

Manfrotto

055X Range
The 055X PROB makes the famous Manfrotto patented horizontal centre column feature even easier to use. By extending the column to its highest vertical position, it can be swung round to horizontal without removing the head or disassembling the column itself.

055XPROB
£108.99



055XB Tripod.....£94.99
055XPROB Tripod.....£108.99

Manfrotto

190X Range
Featuring a patented design which allows the centre column to be used horizontally as an extending arm, or vertically.

190XPROB
£88.99*



190XB.....£88.99
190XPROB.....£88.99*

Manfrotto

055CX Range
The 4-section 055CX PRO 4 combines the best performance of the 055 carbon family with lower dimensions. This tripod is compact and light, with the patented GPO system for quick vertical-horizontal movements.

055CX3.....£243.99
055CX PRO3.....£249.99
055CX PRO4.....£249.99



190CX3.....£189.99
190CX PRO3.....£239.99
190CX PRO4.....£239.99

Mode
The Mode range has been created for those on the move, the Maxi has a max height of 150.5cm, but folds down to 43.5cm and the ultra compact Mini 114.5cm but folds down to 36.5cm.

785B Mode Maxi.....£49.99
797 Mode Pocket.....£17.99

Manfrotto Tripod Bags
You look after your camera so why not protect your tripod?
Manfrotto Tripod Bag Unpadded 70cm.....£29.99
Manfrotto Tripod Bag Unpadded 80cm.....£39.99
Manfrotto Tripod Bag Padded 80cm.....£49.99

Manfrotto Tripod Straps
Includes a spring clip to fasten quickly at the shoulder of the tripod for a tight & secure grip.
Manfrotto MN102 Tripod Strap.....£21.99

MANFROTTO TRIPOD HEADS

Manfrotto

Ball & Socket Heads
Designed to be lightweight but at the same time offer heavy duty load capacity.

494RC2 Mini Ball Head with RC2 Quick Release Plate.....£44.99



496RC2 Compact Ball Head with RC2 Quick Release Plate.....£54.99



498RC2 Midi Ball Head with RC2 Release Plate.....£89.99



Manfrotto

Video Heads
Small & lightweight heads with smooth fluid movement & pan & tilt locks.

128RC.....£65.99



700RC2.....£69.99



Joystick Heads
Just grip the handle and you can position your camera anywhere within a 180° sphere.



Pan & Tilt Heads
Smooth control of pan, back and forward tilt plus side to side tilt movements.

804RC2 Basic Head Q/R.....£594.99



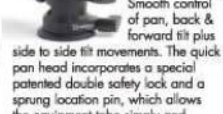
460Mg Magnesium Head.....£68.99



222 Joystick Head.....£76.99



322RC2 Heavy Duty Grip Head.....£88.99 while stocks last



MONOPODS

Manfrotto

Monopods
Ever heard the one about a one legged tripod? You have now. Monopods are perfect for those that need stability, speed and portability.

790B Mode.....£25.99
679B 3 Section.....£35.99
680B 4 Section.....£45.99
681B 3 Section.....£49.99
685B Neotec.....£114.99
695CX.....£139.99
694CX.....£127.99
776YB MY.....£34.99



Monopod Heads
234 Simple tilt head allows 90° tilt for vertical or horizontal format.

234 Tilt Head M/Pod.....£14.99
234RC Tilt Head Q/R.....£24.99



GIOTTOS TRIPODS - 5 Year Warranty on all Giottos Tripods & Heads

GIOTTO NEW!

Vitruvian VGR Tripod Kits
Designed to offer photographers not only a truly lightweight and compact tripod, but a full function monopod and ball head.
With "reverse technology" legs so that when collapsed they fold through 180 degrees and surround the tripod centre column and head - folding down into a unit that measures only 40cm long.
Unscrew the tripod leg, remove the centre column & head then join them together to produce a monopod with a maximum height of 162cm.

Vitruvian VGR9255 & MN5310.....£199.99
Vitruvian VGR8255 & MN5310.....£329.99



GIOTTO

MTL Adjustable Column Carbon Fibre
Patented multi-function centre column allows for 180° vertical movement and 360° degree horizontal rotation as a lateral arm. No need for an extra head when using the built-in universal 3-way head, just change to the short column and lock the safety knob.

MTL8351B Adjust Column.....£159.99
MTL8350B Adjust Column.....£158.99
MTL8361B Adjust Column.....£199.99
MTL8360B Adjust Column.....£189.99



GIOTTO

MTL Vertical Column Aluminium/Carbon Fibre
High density tubes minimise weight yet maximise rigidity. The centre column can be reversed to position the camera upside down. Maximum height [MTL9271B] 182cm.

MTL3271 Aluminium Vertical Column.....£89.97
MTL8240B Carbon Vertical Column.....£169.99



MTL Adjustable Column Aluminium
Aluminium legs and patented multi-function centre column. No need for an extra head when using the built-in 3-way head, just change to the short column and lock the safety knob.

MTL9351B Adjust Column.....£89.99
MTL9361B Adjust Column.....£98.99
MTL9361B Adjust Column.....£99.97

MT Travel
Extra compact dimensions yet all the features of the larger models including reversible or multi-function centre column. Models available in Carbon Fibre or Aluminium.

MT8246B Vertical Column.....£169.97
MT9340B Aluminium Adjust Column.....£74.99



GIOTTOS TRIPOD HEADS

GIOTTO

Ball & Socket Heads
Giottos MH1302-652 Professional extra large ball & socket. Features light and extra large ball with hollowed ball structure. All of these plates feature a safety lock with "auto lock" retaining system.

MH1302-652 8kg.....£59.99
MH1301-652 12kg.....£74.99
MH1300-652 20kg.....£74.99
MH7002-652 4kg.....£39.99
MH7001-652 6kg.....£44.99
MH7000-652 8kg.....£34.99



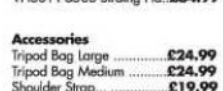
Quick Release Plate
Replacement Square Mount Plate for MH652.
MH642 Q/R Plate 1/4.....£12.99



GIOTTO

Pan & Tilt Heads
Giottos MH5001 Smooth control of pan, back & forward tilt plus side to side tilt movements. The quick pan head incorporates a special patented double safety lock and a sprung location pin, which allows the equipment to be simply and quickly loaded and unloaded.

MH5001.....£39.99
MH5011 3-Way Head with quick release plate.....£35.99
VH6011-6588 Birding Hd.....£64.99



Accessories
Tripod Bag Large.....£24.99
Tripod Bag Medium.....£24.99
Shoulder Strap.....£19.99

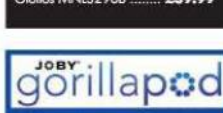


GIOTTOS MONOPODS

GIOTTO

Monopods
Made from 6061 grade aluminium, featuring quick action lever leg locks, foam hand grip and security wrist strap.

Giottos MML3260B.....£39.99
Giottos MML3270B.....£39.99
Giottos MNL3290B.....£39.99



gorillapod
The Gorillapod firmly secures your camera to just about anything, it can be manipulated into a variety of configurations to wrap around objects.



Gorillapod Black.....£14.99
Gorillapod SLR.....£29.99
Gorillapod SLR Zoom.....£39.99
Gorillapod Green.....£89.99
Gorillapod Magnetic NEW.....£24.99
Gorillapod BH1 Head.....£39.99
Gorillapod BH1 Head NEW.....£69.99

GIOTTO TRIPODS - Available at our New Oxford Street store only and as a special order through other stores.

GIOTTO

Systematic
The strongest and most stable available, they also offer unsurpassed flexibility.
GT35411S Studec.....£599.99
GT3511S Rapid Column.....£169.99



GIOTTO

Traveler & Head
An excellent choice for compact digital cameras and DSLRs, or even for lightweight camcorders. Come with the G1077M head.
GT1550T Traveler.....£339.95
GT2580TQR with head.....£699.99

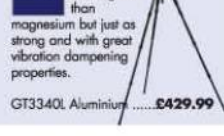


GIOTTO

Mountaineer
The world's first carbon fibre tripod that maximises rigidity, vibration absorption and lightweight performance.
GT2542L long version.....£609.99



Aluminium
30% lighter than magnesium but just as strong and with great vibration dampening properties.
GT3340L Aluminium.....£429.99



GIOTTO TRIPOD HEADS New Oxford Street store only

GIOTTO

Designed to meet the demands of professional photographers.

GH2780QR Centre Ball.....£279.99
GH5380SGR Systematic Ball Head.....£319.99



GH3780QR Centre Ball.....£309.99
GH2750QR Off Centre Ball Head.....£199.99



GIOTTO

G2180 Fluid Head.....£179.99



G2272M Low Profile 3 Way Head.....£239.99



GIOTTO MONOPODS New Oxford Street store only

GIOTTO

Giottos monopods continue to set the standard for professionals and advanced amateurs.

GM2561T.....£189.99
GM3340L.....£139.99
GM5561T.....£279.99
GH1780 Q/R Advanced Centre ball head.....£209.99



BACKPACKS - Some stock at selected stores only - Please check before making a special journey - 0845 600 6055

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Slingshot
 Perfect for photo-journalists, the slingshot uses a unique sling design to go from 'carry mode' to 'ready mode' in just seconds.

Slingshot 200AW.....£59.99
 while stocks last

NEW!

Flipside
 Comfortable backpack series protects your digital SLR and laptop (250 & 350 models). Slide compartments give quick access to accessories.

Flipside 200 Blue/Bk/Red.....£59.99
 Flipside 300 Blue or Red.....£69.99
 Flipside 400 Bk.....£79.99

Fastpack 100 Blue.....£45.99
 Fastpack 100 Black.....£45.99
 Fastpack 200 Blue.....£54.99
 Fastpack 200 Bk or Red.....£49.99
 Fastpack 250 Bk/Red.....£54.99
 Fastpack 350 Blue.....£69.99
 Fastpack 350 Black/Red.....£69.99

Slingshot 102AW.....£64.99
 Slingshot 202AW.....£84.99
 Slingshot 302AW.....£94.99

Classified Sling 180AW.....£104.99
 Classified Sling 220AW.....£134.99

CompuDaypack Grey.....£69.99

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Versapack
 the ultimate dual-compartment DSLR backpack: flexible, lightweight and incredibly versatile.

Versapack 200AW Bk, Blue.....£59.99

Pro Trekker 300AW.....£229.99
 Pro Trekker 400AW.....£274.99
 Pro Trekker 600AW.....£289.99

Rover AW2 Black/Grey.....£89.99

Vertex 100AW.....£99.99
 Vertex 200AW.....£124.99
 Vertex 300AW.....£159.99

Pro Runner 300AW.....£79.99
 Pro Runner 350AW.....£119.99
 Pro Runner 450AW.....£149.99
 Pro Runner X 350AW.....£199.99
 Pro Runner X 450AW.....£249.99

Primus AW Black.....£89.97

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Shape Shifter
 Expands and contracts to fit your equipment. Holds photo gear & 17" laptop.

Shape Shifter.....£209.99

Street Walker
 Slim, vertically styled & lightweight.

Street Walker.....£99.99

Street Walker Pro.....£121.99
 Street Walker Hard Drive.....£142.99

Airport Antidote V2.....£149.99
 Airport UltraLight V2.....£124.99
 Airport Addicted V2.....£234.99
 Airport Takeoff.....£249.99
 Airport Check in.....£99.99
 Airport Acceleration V2.....£194.99

KATA

DPS
 Features innovative Thermo Shield Technology adding protective rigidity when needed.

DPS DR-465i Black.....£79.99
 DPS DR-466i Black.....£89.99
 DPS DR-467i Black.....£99.99

3N1 Sling Backpack 10.....£69.99
 3N1 Sling Backpack 20.....£89.99
 3N1 Sling Backpack 30.....£119.99

3N1 Sling Laptop Small.....£119.99
 3N1 Sling Laptop Med.....£139.99
 3N1 Sling Laptop Large.....£159.99

CRUMPLER

Messenger Boy Half Photo Black, Green, Mahogany.....£89.99
 Messenger Boy Half Photo White.....£89.97

ACCESSORIES

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Straps & Accessories

Belt & Buckle.....£19.99
 DMCZ Memory Wallet.....£15.99
 Filter Pocket.....£19.99
 Pixel Pack V1 Mem Wallet.....£9.99
 Pixel Pack V2 Mem Wallet.....£9.99
 S&F Light Belt 9.....£26.99
 Transporter Strap.....£24.99
 Speedster Strap.....£19.99
 Verbal Tech Shoulder Strap.....£29.99

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Modular Components

Lens Drop In.....£25.99
 Lens Changer 15.....£16.99
 Lens Changer 25.....£18.99
 Lens Changer 35.....£19.99
 Lens Changer 50.....£20.99
 Lens Changer 75 Pop Down.....£26.99
 Lens Changer 300.....£34.99
 Large Lens Drop In.....£29.99
 Speed Changer.....£36.99
 Whip it Out.....£32.99
 R U Thirsty?.....£17.99
 The Chimp Cage.....£29.99
 Lightning Fast.....£25.99
 Bum Bag.....£25.99

Skin Components

Skin 50.....£20.99
 Skin Chimp Cage.....£29.99
 Skin Double Wide.....£32.99
 Skin 75 Pop Down.....£26.99
 Skin Strobe.....£25.99
 Skin Set.....£109.99

Tripod Case

Bazooka.....£42.99
 Humungous Bazooka.....£54.99

HOLDALLS - Some stock at selected stores only - Please check before making a special journey - 0845 600 6055

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Altus
 Quick access lid, card storage, adjustable strap & divider.

Altus 140.....£14.99

Apex 100AW Black/Blue.....£24.99
 Apex 110AW Black.....£27.99
 Apex 110AW Blue.....£27.99
 Apex 120AW Black.....£31.99
 Apex 140AW Black/Blue.....£34.99

Cirrus 120 Black.....£28.97
 Cirrus 120 Blue.....£28.99
 Cirrus 140 Black.....£33.99
 Cirrus TLZ 5 Black.....£22.99
 Cirrus TLZ 5 Blue.....£24.99
 Cirrus TLZ 15 Black.....£29.99
 Cirrus TLZ 25 Black.....£34.99

Classified
 Fast access bag with slim profile.

Classified 140AW Bk/Sep.....£89.99
 Classified 160AW Black.....£104.99
 Classified 160AW Sepia.....£114.99
 Classified 200AW Bk/Sep.....£124.99
 Classified 250AW Bk/Sep.....£129.99

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Magnum
 An essential toolbox for the pro photographer. Extra-portable, durable & flexible with a sturdy base offering sturdy & stable protection.

Magnum 400AW.....£159.99
 Magnum 650AW.....£199.99

Nova 140AW Black.....£34.99
 Nova 140AW Blue.....£24.97
 Nova 160AW Black.....£39.99
 Nova 170AW Black.....£44.99
 Nova 180AW Black.....£49.99
 Nova 180AW Blue.....£64.99
 Nova 190AW Black.....£59.99
 Nova 200AW Black.....£59.99

Rezo 110AW.....£18.99
 Rezo 120AW.....£24.99
 Rezo 140AW.....£34.99
 Rezo 160AW.....£34.99
 Rezo 170AW.....£39.99
 Rezo 180AW.....£44.99
 Rezo 190AW.....£49.99
 Rezo TLZ 10.....£21.99
 Rezo TLZ 20.....£27.99

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Stealth
 Generous all-in-one bag.

Stealth Reporter D100AW.....£64.99
 Stealth Reporter D200AW.....£74.99
 Stealth Reporter D300AW.....£84.99
 Stealth Reporter D400AW.....£94.99
 Stealth Reporter D550AW.....£114.99
 Stealth Reporter D650AW.....£124.99

Edit 110 Video Case.....£24.99

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Urban Disguise
 Protect your equipment without attracting attention.

Urban Disguise 10.....£49.99
 Urban Disguise 20.....£69.99
 Urban Disguise 30.....£94.99
 Urban Disguise 35.....£109.99
 Urban Disguise 40.....£109.99
 Urban Disguise 50.....£124.99
 Urban Disguise 60.....£139.99
 Urban Disguise 70 Pro.....£139.99

KATA

Digital Case
 Includes ample pockets and a waterproof cover.

DC-433 Digital Case.....£32.99
 DC-435 Digital Case.....£29.99
 DC-439 Digital Case.....£44.99
 DC-445 Digital Case.....£59.99

CRUMPLER

Messenger Boys
 Fit DSLR & lenses into this snug shoulder bag. Features waterproof lining, adjustable strap & extra padding.

Messenger Boy 2500 Bk.....£19.99
 Messenger Boy 3000 Bk.....£21.99
 Messenger Boy 4000 Bk/Gm.....£24.99
 Messenger Boy 5500 Bk.....£64.97
 Messenger Boy 5500 White.....£59.99

Billingham

British made bags made from water-proof canvas, with non-absorbent lining and seams that are bound with water-proof tape.

Hadley Pro Khaki/Tan.....£129.99
 Hadley Digital Khaki.....£89.99
 Hadley Small Black.....£99.99
 Hadley Small Khaki.....£99.99
 Hadley Large Black.....£129.99
 Hadley Large Khaki.....£129.99
 L2 Khaki.....£119.99
 S225 Khaki.....£219.99
 S335 Khaki.....£209.99
 S335 Black.....£209.99
 S445 Black or Khaki.....£229.99
 SP40 Shoulder Pad Black.....£22.99
 207 Shoulder Bag Black.....£239.99
 207 Shoulder Bag Khaki.....£239.99
 307 Shoulder Bag Khaki.....£259.99
 MBIL 11.4 Khaki FibreNyte.....£159.99
 MBIL 12.8 Khaki FibreNyte.....£149.99
 MBIL 12.8 Black FibreNyte.....£149.99

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Hydrophobia
 Rain cover for your camera.

Hydrophobia 70-200.....£99.99
 Hydrophobia Flash 70-200.....£109.99
 Hydrophobia 300-600.....£109.99
 Remote Control 10.....£36.99
 Remote Control 20.....£43.99

Belt Packs

Speed Racer.....£109.99
 Speed Freak.....£89.99
 Speed Demon.....£71.99
 Pro Speed Belt V2.....£25.99
 Pixel Racing Harness V2.....£25.97
 Steroid Speed Belt V2.....£34.99
 Pro Speed Belt S.....£25.99
 Thin Skin Belt V2.....£18.99

Accessories

Camera Strap Black/ Grey.....£18.99
 Camera Support Straps.....£8.99
 Camera Strap Black/Blue.....£18.99
 Cable Management 10.....£9.99
 Digital Holster Harness.....£18.99
 Belly Dancer Harness.....£32.99
 Shoulder Harness.....£19.99
 Pixel Pocket Rocket.....£12.99
 Rotation 360°.....£184.99
 EPNSI.....£25.99
 ID Tag.....£18.99
 Cable Management 50.....£19.99
 EPC.....£25.99
 EP-OMI.....£25.99
 AA Low Dividers.....£28.99
 AS Low Dividers.....£42.99

TOPLoadERS - Some stock at selected stores only - Please check before making a special journey - 0845 600 6055

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Toploader
 Holster-style bag with strap & belt loop for DSL & lens.

Toploader Zoom 45AW.....£39.99
 Toploader Zoom 50AW.....£44.99
 Toploader Zoom 55AW.....£49.99
 Toploader Zoom Pro 65AW.....£69.99
 Toploader Zoom Pro 70AW.....£84.99
 Toploader Zoom Pro 75AW.....£74.99

TLZ1 Black.....£29.97
 TLZ1 Navy.....£39.97

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Digi Holster
 For DSLRs, each features two vertical lenses to accommodate different size lenses.

Digital Holster 10.....£34.99
 Digital Holster 20.....£41.99
 Digital Holster 30.....£51.99
 Digital Holster 40.....£51.99
 Digital Holster 50.....£59.99

KATA

Digi Holster
 Added protection plus fast & easy access when you need it.

DH-421 Digi Holster S.....£24.99
 DH-423 Digi Holster M.....£29.99
 DH-425 Digi Holster L.....£34.99

POUCHES

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Apex Inc. All weather cover.

Apex 5AW Blue.....£6.99
 Apex 10AW Bk/Blue.....£19.99
 Apex 20AW Black.....£19.99
 Apex 20AW Blue.....£19.99
 Apex PV AW Blue.....£19.99
 Apex PV AW Black.....£19.97

Napoli 5 Black.....£10.99
 Napoli 10 Black.....£24.99
 Napoli 20 Black.....£27.99
 Napoli 30 Black.....£16.99

NEW!

Portafino 10 Bk/Red/Ivory.....£21.99
 Portafino 20 Bk/Red/Ivory.....£24.99

Rezo 10.....£13.99
 Rezo 20.....£15.99
 Rezo 30.....£24.99
 Rezo 40.....£13.99
 Rezo 50.....£24.99
 Rezo 60.....£24.99

Sliplack Pouch 10.....£21.99
 Sliplack Pouch 30.....£24.99
 Sliplack Pouch 60AW.....£25.99

Tasca
 Neoprene fabric with clasp opening.

Tasca 10 Blue/Red.....£5.99
 Tasca 20 Blue.....£5.99

CRUMPLER

Messenger Boy 55 Mahogany or White.....£6.99

Messenger Boy 55 Black.....£13.99
 Messenger Boy 55 Green.....£9.99
 Messenger Boy 80 Mahog.....£9.99
 Messenger Boy 80 Green/White.....£9.99

PF70 & Strap Black/Red.....£15.99

Camera Wraps

WrapUp Black.....£14.99
 WrapUp Black Quilted.....£14.99
 WrapUp Pink Dots.....£14.99

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Rollers

Pro Roller X 100.....£299.99
 Pro Roller X 200.....£349.99
 Pro Roller X 300.....£399.99
 Pro Roller 3.....£234.99

CompuTrekker Plus AW.....£

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Peli Cases
 Watertight, crushproof, and dust proof.

1500 Case with Foam.....£99.99
 1510 Case with Dividers.....£151.99
 1510 Case with Foam.....£129.99
 1550 Case with Foam.....£234.99
 1560 Case with Dividers.....£169.99

Airport International V2.....£234.99
Airport Airstream.....£199.99
Airport Security V2.....£264.99

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Rollers

Pro Roller X 100.....£299.99
 Pro Roller X 200.....£

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Canon

DIGI COMPACTS

Powershot A495.....£99.99
bus 105.....£149.00
bus 130.....£229.00
bus 210.....£348.99
Powershot SX20IS.....£299.00

Powershot D10.....£269.00
Powershot SX1IS.....£399.00



Canon P/shot SX120IS

£179.00
Megapixels.....10.0
Optical Zoom.....10x
LCD Screen.....3-inch
Colours: ●



Canon P/shot SX210IS

£299.00
Megapixels.....14.1
Optical Zoom.....14x
LCD Screen.....3-inch
Colours: ●

Canon Powershot S90

• 10.0 Megapixels
• 3.8x Optical Zoom
• Image Stabiliser
• ISO 3200
• RAW Shooting
• 3" LCD Screen
• Face Detection
• VGA Movies



£329.00
Colours: ●

Canon Powershot G11

• 10.0 Megapixels
• 5x Optical Zoom
• Image Stabiliser
• ISO 12800
• RAW Shooting
• 28mm Wide-angle
• 2.8" Vari-angle LCD Screen
• Dual Anti Noise System



£429.00
Colours: ●

Panasonic

DIGI COMPACT CAMERAS

Lumix FP1.....£139.00
Lumix FS10.....£139.99
Lumix FS11.....£149.00
Lumix FS30.....£169.00
Lumix TZ8.....£229.00
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Optical Zoom.....4x
LCD Screen.....3-inch
Colours: ●

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• 12x Optical Zoom
• 2.7" LCD
• Face Detection
• Intelligent Auto mode
• 40MB Internal Memory



£179.99
Colours: ●



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£249.00
Megapixels.....14.1
Optical Zoom.....8x
LCD Screen.....2.7-inch
Colours: ●



Panasonic Lumix LZ10

£299.00*
Megapixels.....14.1
Optical Zoom.....12x
LCD Screen.....2.7-inch
Colours: ●



Panasonic Lumix LX3

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Optical Zoom.....2.5x
LCD Screen.....3-inch
Colours: ●

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LCD Screen.....2.7-inch
Colours: ●



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Optical Zoom.....10x
LCD Screen.....2.7-inch
Colours: ●



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Optical Zoom.....10x
LCD Screen.....3-inch
Colours: ●



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Optical Zoom.....18x
LCD Screen.....3-inch
Colours: ●



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LCD Screen.....2.7-inch
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• 10x Optical Zoom
• 3-inch LCD
• 720p HD Movie
• ISO 3200
• Vibration Reduction
• Smart Portrait System
• Advanced Flash Control



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Megapixels.....0.0
Optical Zoom.....0x
LCD Screen.....0-inch
Colours: ●



Olympus Mju 3000

£199.99
Megapixels.....0.0
Optical Zoom.....0x
LCD Screen.....0-inch
Colours: ●

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Optical Zoom.....5x
LCD Screen.....2.7-inch
Colours: ●



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Optical Zoom.....12x
LCD Screen.....2.7-inch
Colours: ●

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Optical Zoom.....60x
Memory Card.....SDHC

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Nikon D700	EN-EL3e	MB-D10	WT-4	MH-18A	MH-19	SB-900	WT-4	DK-17A	ML-3 IR	DG-2	DK-18	DR-5	Capture NX2	MC-35	MC-36
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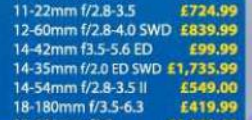
E-620+14-42 £529.99

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Body SRP £999.00
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Panasonic



Panasonic DMC-G1 + 14-45mm O.I.S

Megapixels	12.1	HD Video	X
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

£50 Cashback
Panasonic

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Panasonic DMC-GF1 + 14-45mm O.I.S

Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

£30 Cashback
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LCD Screen	2.7"
Live View	✓
HD Video	✓
FPS	3.5
Card Type	SD

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Panasonic DMC-G2



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

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Panasonic DMC-FZ38



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Optical Zoom	18x
LCD Screen	2.7"
HD Video	✓
I.S	✓
Card Type	SD

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Megapixels	12.1
Optical Zoom	12x
LCD Screen	3.0"
HD Video	✓
I.S	✓
Card Type	SD

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Panasonic DMW-FL360E	Our Price only £199.99
Panasonic DMW-FL500E	Our Price only £389.99
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28mm f/1.8 EX DG
30mm f/1.4 EX DC HSM
50mm f/1.4 EX DG HSM
50mm f/2.8 EX DG Macro
70mm f/2.8 EX DG Macro
85mm f/1.4 EX DG HSM
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17-70mm f/2.8-4 DC Macro HSM
17-70mm f/2.8-4 DC MACRO OS HSM
18-50mm f/2.8-4.5 DC OS HSM
18-50mm f/2.8 EX DC Macro
18-125mm f/3.8-5.6 DC OS HSM
18-200mm f/3.5-6.3 DC
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£399.99
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50-150mm f/2.8 APO EX DC HSM II
50-200mm f/4-5.6 DC OS HSM
50-500mm f/4-6.3 EX DG HSM
50-500mm f/5-6.3 DG OS HSM
70-200mm f/2.8 EX DG Macro HSM II
70-200mm f/2.8 EX DG OS HSM NEW
70-300mm f/4-5.6 APO DG Macro
70-300mm f/4-5.6 DG OS NEW
100-300mm f/4 EX DG
120-300mm f/2.8 EX DG HSM
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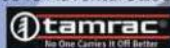
SRP £91.99

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Tamrac Expedition 5x

Our Price £84.99

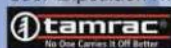
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EPSON

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Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
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T007 Black	£22.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
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T009 Colour	£24.99 65ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£22.99 45ml	£4.99 50ml, 3 for £13.99	
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£19.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£19.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£19.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£19.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£19.99 35ml	£3.99 39ml, 3 for £10.99	440, 460, 660, 740, 760, 1160
T053 Colour	£19.99 43ml	£3.99 48ml, 3 for £10.99	Photo 600, 750
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T0341-347 Set of 7	£119.99	Not Available.	
T0341/8, each	£14.99 17ml	Not Available.	
T0342/3/4, each	£17.99 17ml	Not Available.	
T0345/6/7, each	£17.99 17ml	Not Available.	
T0441-454 Set of 4	£40.99	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX5400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340, RX500, RX600, RX620, RX640
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T0540-549 Set of 8	£102.99	£35.99, 3 sets for £99.99	Photo R240, R245, RX420, RX425, RX520, RX525
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T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0551-554 Set of 4	£29.99	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215 SX400/405/415/515, D78/92/120, B40W, BX300, DX4000/4400/5000/6000/7000/7400/8400/9400
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	Photo 1400
T0552/3/4, each	£6.99 8ml	£3.99 21ml, 3 for £10.99	Photo P50, R265, R285, R360, RX560, RX585, RX685, PX650, PX700/710W, PX800/810FW
T0591-599 Set of 8	£94.99	Check Website.	Photo R1900
T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	Photo R2680
T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-614 Set of 4	£29.99	£14.99, 3 sets for £42.99	Photo R2680
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-714 Set of 4	£29.99	£14.99, 3 sets for £42.99	
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	
T0791-796 Set of 6	£70.99	Check Website.	
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-806 Set of 6	£45.99	£19.99, 3 sets for £57.99	
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T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-879 Set of 8	£76.99	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-969 Set of 8	£78.99	Not Available.	
T0961/2/3, each	£9.99 11.4ml	Not Available.	
T0964/5/6, each	£9.99 11.4ml	Not Available.	
T0967/8/9, each	£9.99 11.4ml	Not Available.	
T5591-6 Set of 6	£61.99	Not Available.	
T5591/2/3, each	£11.99 13ml	Not Available.	
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BCI15 Colour (2 pack)	£5.99
BCI24 Black 9ml	£1.99
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BCI6 PC/PM/R/G 13ml	£9.99
PGI5 Black 26ml	£12.99
CL18 B/C/M/Y 13ml	£11.99
CL18 PC/PM/R/G 13ml	£11.99
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62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
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67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders	
Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood	
A new design of Bellows Hood that slots into the front of a standard P-Type Holder.	£34.99

P-Type Filter Wallet	
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters.	£9.99

P-Type Neutral Density Filter Kit	
We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings	£45.99

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TAM 70-300 F4.5/6 Di		£269
LARGE FORMAT		
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(with standard rail)		£199
Polaroid 545 Pro FH		£79
Polaroid 545 Back		£79
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BRONICA ETRS		
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40 F4 E		£149
45-90 F4.5/6 PE		£379
50 F2.8 E		£99
50 F2.8 PE M-Box		£249
50 F2.8 PE		£199
75 F2.8 PE		£129
100-220 F4.8 M		£549
150 F3.5 E		£99
150 F3.5 PE M-Box		£199
200 F4.5 E		£169
200 F4.5 PE M		£249
E14 extension tube		£49
2x extender		£99
Al120 RFH		£49
Polaroid Back		£39
AEIII Prism		£199
AEIII Prism		£99
WLF Boxed		£69
Plain Prism E		£69
Pro Shade E Box		£49
Speed Grip		£49
Metz SQA 386		£49
BRONICA SQ		
SQA comp inc		£449
SQB comp inc		£399
SQA body		£149
SQ Body Boxed		£99
50 F3.5 PS		£249
50 F3.5 S		£99
65 F4 PS Boxed		£199
65 F4 PS		£149
110 F4 PS Mac (1.4)		£279
135 F4 PS Mac		£279
150 F3.5 S		£99
150 F4 PS		£149
150 F4 PS M-Box		£199
200 F4.5 S		£149
Auto Mac Bellows		£179

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60mm f2 Di II Macro CAF NAF + Sony

£359

28-200mm F3.8/5.6 XR Di PKAF

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28-300mm F3.5/6.3 XR Di VC

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ETRS Complete + Pottery Prism	E++ £299
ETRS Complete	E++ £219-£229
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ETRS Safari Outfit	Unused £699
ETRS Complete + Grip	E++ £199
ETRS Complete	E++ £199
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40mm F4.5	Unused / E++ £149-£249
45mm F4.5 PE	E++ £249-£249
50mm F2.8 E	Unused / E++ £129-£199
60mm F2.8 PE	E++ £229
75mm F2.8 E	E++ £249
75mm F2.8 EII	Unused £299
75mm F2.8 EII Macro	Unused £139
105mm F3.5 E	Unused / E++ £275
135mm F4.5 E	E++ £299
150mm F3.5 E	Unused / E++ £359-£379
150mm F3.5 PE	Unused / Mint £179-£229
200mm F4.5 E	Unused / Mint £179-£229
200mm F4.5 PE	Unused / E++ £129-£249
250mm F5.6 E	As Seen / E++ £129-£249
2x Teleconverter E	Unused £139
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120 E Map	Unused / Mint £249-£249
120 E Map - Silver	E++ £259
220 E Map	Unused £499
Poland Map E	E++ £229-£275
Poland Map EII	Unused £259
AEI Meter Prism	Unused / E++ £249-£249
Pottery Prism E	As Seen / E++ £249-£249
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Bronica GS1

GS1 Body Only	E++ / E++ £179-£189
65mm F4 PG	E++ £309-£319
110mm F4 PG Macro	E++ £299
250mm F5.6 PG	Unused / E++ £199-£299
GS1 220 Mag (6x4.5)	Mint-£399
GS1 220 Mag	Unused £499
Poland Map G	Unused / E++ £249-£249
AE Prism Finder G	E++ £149-£149
Speed Grip G	Mint-£499

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RF645 - 65mm F4	E++ / E++ £249-£249
45mm F4 RF + Finder	E++ £349
65mm F4 RF	E++ £149
135mm F4.5 RF	E++ / Mint £249-£249
RF20 Speedlite	E++ £499

Bronica S2A/ECLT - Please Phone

40mm F4 PS	E++ £329
40mm F4 PS	E++ / E++ £139-£229
50mm F3.5 PS	Unused / E++ £129-£279
50mm F3.5 S	E++ / E++ £149-£249
65mm F4.5 PS	Unused / E++ £129-£249
80mm F2.8 PS	Unused / Mint £119-£149
80mm F2.8 S	Unused £299
110mm F4 PS Macro	E++ £249
135mm F4 PS Macro	Unused £299
150mm F3.5 S	As Seen / E++ £299-£359
150mm F4 PS	Unused / E++ £399-£249
2x Teleconverter PS	Unused £149
SQA 120 Mag	E++ £229
SQA 120U Mag	E++ £259-£259
SQA 135N Mag	E++ £249
SQA 220U Mag	Unused / E++ £149-£279
SQA 220U Mag	E++ £135
SQA 220U Mag	E++ £229-£279
AE Prism Finder S	Unused / E++ £249-£249
ME Prism Finder S	E++ / Mint £125-£149
CDS MF Finder S	E++ / Mint £129-£149
Prism Finder S	E++ £259-£279
Waist Level Finder S	E++ £35
Autobulbows S	Unused / E++ £219-£229
Extension Tube S18	E++ £39
Motowinder SQA	E++ £199
Pro Shade S	Unused £399

Bronica SQA/AI

40mm F4 PS	E++ £329
40mm F4 PS	E++ / E++ £139-£229
50mm F3.5 PS	Unused / E++ £129-£279
50mm F3.5 S	E++ / E++ £149-£249
65mm F4.5 PS	Unused / E++ £129-£249
80mm F2.8 PS	Unused / Mint £119-£149
80mm F2.8 S	Unused £299
110mm F4 PS Macro	E++ £249
135mm F4 PS Macro	Unused £299
150mm F3.5 S	As Seen / E++ £299-£359
150mm F4 PS	Unused / E++ £399-£249
2x Teleconverter PS	Unused £149
SQA 120 Mag	E++ £229
SQA 120U Mag	E++ £259-£259
SQA 135N Mag	E++ £249
SQA 220U Mag	Unused / E++ £149-£279
SQA 220U Mag	E++ £135
SQA 220U Mag	E++ £229-£279
AE Prism Finder S	Unused / E++ £249-£249
ME Prism Finder S	E++ / Mint £125-£149
CDS MF Finder S	E++ / Mint £129-£149
Prism Finder S	E++ £259-£279
Waist Level Finder S	E++ £35
Autobulbows S	Unused / E++ £219-£229
Extension Tube S18	E++ £39
Motowinder SQA	E++ £199
Pro Shade S	Unused £399

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EOS 3 Body Only	As Seen / E++ £199-£159
EOS 300 Body Only	E++ £299
EOS 300 Body Only	E++ £299
EOS 50E + BP50 Grip	E++ £599
EOS 50E Body Only	E++ / E++ £599
EOS 60E + 35-105mm	E++ £499
10-22mm F3.5-4.5 EF S	E++ £519
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18-55mm F3.5-5.6 EF S IS	Mint-£299
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24-85mm F3.5-4.5 USM	E++ £159
24-105mm F4 IS USM	E++ £249

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28-80mm F3.5-5.6 USM	E++ £499-£539
28-80mm F4.5-5.6 USM	E++ / E++ £499-£539
28-105mm F4.5-5.6 USM	E++ £109
28-135mm F3.5-5.6 IS USM	E++ £229-£249
28-200mm F3.5-5.6 USM	E++ £199
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45mm F2.8 TS-E	E++ £1899
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55-200mm F4.5-5.6 USM	E++ £129
70-200mm F2.8 L ISM	Mint-£399
70-300mm F2.8 L ISM	E++ £599
70-300mm F2.8 L ISM USM	E++ £549-£599
75-300mm F4.5-5.6 EF	E++ £399
75-300mm F4.5-5.6 IS USM	E++ £249-£299
80-200mm F4.5-5.6 EF II	E++ £359
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90-300mm F4.5-5.6 EF	E++ £109
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300mm F4 L USM	E++ £1099
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Cosine 19-35mm F3.5-4.5	E++ £39
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Sigma 28-70mm F2.8 EX	E++ £129
Sigma 30mm F1.4 EX DG HSM	E++ £259
Sigma 50mm F2.8 EX DG Macro	E++ £189
Sigma 55-200mm F4.5-5.6 APO Macro	E++ £549
Sigma 135-400mm F4.5-5.6 APO	E++ £299
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Sigma 135-400mm F4.5-5.6 APO	E++ £299
Sigma 70-300mm F4.5-5.6 APO Macro	E++ £399
Sigma 50mm F2.8 EX DG Macro	E++ £189
Sigma 55-200mm F4.5-5.6 APO Macro	E++ £549

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210mm F4 N E- £109
300mm F2.8 Apo E++ £1,499
300mm F5.6 C Exc £149
500mm F8 C Reflex Mint- £79
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120 Pro Mag Un/used / E++ £39-£35
120 Super Mag Un/used / E++ £29-£69
135N Pro Mag Un/used / E- £75-£39
135N Super Mag E+ / Mint- £75-£85
220 Insert Exc / E++ £10-£20
220 Pro Mag Un/used / Exc £15-£69
Polaroid Mag E+ / New £20-£49
AE Prism Finder (FE401) Un/used / E++ £145-£185
AE Prism Finder (FK402) E- £99
AE Prism Finder N Un/used / E++ £139-£199
AE Prism Finder 645 Un/used £125
PD Meter Prism E++ £75
Prism Finder (FP401) Mint / New £109-£149
Prism Finder N E++ £29-£119
Prism Finder 645 As Seen £29
Auto Extension Tube 1 E+ / E++ £20-£25
Auto Extension Tube 2 E+ / E++ £25-£29
Auto Extension Tube 3 E++ £25
Auto Macro Spacer New £39

Mamiya 7/7II
7II Champagne Body Only E++ £599
7 + 50mm F4 L E- £899
7 Body Only E- £499
50mm F4.5 L (No Finder) As Seen £99
65mm F4 L E++ £499
150mm F4.5 L E+ / E++ £299-£449
Close-up Adapter E++ £149
ZE702 Polariser Mint- £139

Mamiya RB - Please Phone
Mamiya RZ - Please Phone
Mamiya TLR - Please Phone

Nikon AF



F6 Body Only E++ £1,099
F5 Body Only E- £299
F4S Body Only Exc / E+ £149-£199
F4 Body Only E- £299
F100 + MB15 Grip E++ £229
F90X + MB10 Grip As Seen / E++ £399-£429
F90X Body Only E- £79
F90 Body Only E+ / E++ £59-£125
F801S Body Only E- £59
F801 Body Only Exc / E- £39-£59
F80 Black + MB16 Grip E+ / Mint- £89-£119
F80 Black Body Only E+ / Mint- £79-£99
F80 Chrome Body Only E++ £79
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18-135mm F3.5-5.6 G AFS ED DX E- £159
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24-50mm F3.5-5.6 AFD E- £119
24-85mm F2.8 AFD E- £199
24-120mm F3.5-5.6 G AFS ED VR E++ / Mint- £379-£449
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28-105mm F3.5-5.6 AFD E++ / E++ £119-£149
50mm F1.4 AFD Mint- £179
50mm F1.8 AFD E++ £79
50mm F1.8 AFN E- £69
55-200mm F3.5-5.6 AFS DX G E++ / E++ £119-£139
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60mm F2.8 AFD Micro E++ £249
70-200mm F2.8 G AFS VR IFED E+ £1,149
70-300mm F4.5-5.6 ED AFS VR Mint- £339
105mm F2.8 AFD Micro E++ £449
180mm F2.8 ED AFD E++ £499
200-400mm F4 G VR AFS IFED E++ / Mint- £3,399
300mm F2.8 AFS IFED MKII E++ £699
TC20E Converter E- £179
Sigma 17-50mm F2.8-4.5 DC Macro E- £189
Sigma 18-50mm F3.5-5.6 D As Seen £29
Sigma 20mm F1.8 Asph EX DG E++ £349
Sigma 20-40mm F2.8 DG EX E++ £199
Sigma 28mm F1.8 EX DG E- £139
Sigma 30mm F1.4 EX DG E- £159
Sigma 35mm F1.4 EX DG E- £249
Sigma 55-200mm F4-5.6 D DC E++ £499
Sigma 80-400mm F4.5-5.6 Aps DG OS E++ / E++ £999-£659
Sigma 170-500mm F5-6.3 Aps D E++ £449
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Tamron 28-105mm F4-5.6 AF E++ £39
Tamron 70-210mm F2.8 SP AF LD E++ £399
Tamron 70-300mm F4-5.6 AF Macro E- £159
Tokina 10-17mm F3.5-4.5 DX Fish Eye New £400
Tokina 400mm F5.6 ATX SD E- £279
Zeiss 18mm F3.5 ZF Mint- £799
DR3 Right Angle Finder E++ £79
DR4 Right Angle Finder Mint- £89

DW20 Waist Level Finder E+ / E++ £49-£89
DW40 Waist Level Finder Mint- £85
MB10 Grip (F90X) E++ £39-£59
MB16 Grip (F80) E++ £25-£29
SB20 Speedlight E++ £29-£49
SB21A Macro Speedlight Mint / Mint £129-£225
SB21B Ringflash E++ £149-£179
SB28 Speedlight E++ £89
SB30 Speedlight E++ £35
SB400 Speedlight Mint- £79
SB600X Speedlight E++ £69-£79
WT1 Wireless Transmitter E++ £189
WT2 Wireless Transmitter E++ £249

Nikon Manual - Please Phone

Nikon Manual Lenses
18mm F3.5 AIS As Seen £199
18mm F3.5 AIS E- £239
20mm F4 AI E- £159
24mm F2.8 AI E- £129
24mm F2.8 AIS E+ / E++ £159-£219
28mm F2.8 AI As Seen / E++ £79-£89
28mm F3.5 PC Shift E- £450
28mm F4 PC Shift E+ / E++ £299-£395
35mm F1.4 AI E++ £325
35mm F2 AIS Mint / Mint £299-£450
35mm F2.5 Series E As Seen £59
35mm F2.8 Non AI As Seen £49
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45mm F2.8 P E++ / Mint- £199-£249
50mm F1.2 AIS E- £249
50mm F1.4 AI E++ £125
50mm F1.4 AIS Un/used £350
50mm F1.8 AI E- £49
50mm F1.8 AIS E+ / E++ £49-£79
50mm F2 AI E- £39
50mm F2 Non AI E- £59
55mm F3.5 Micro Non AI E- £79
80-200mm F4 AIS E+ / E++ £149
80-200mm F4.5 Non AI As Seen £39
100-300mm F5.6 AIS E- £129-£179
105mm F2.5 AI E++ £159
105mm F2.5 Non AI As Seen £79
105mm F2.8 AIS Micro E- £299
115mm F4 Medical E++ £299-£750
135mm F2.8 AI As Seen £49
135mm F2.8 AIS As Seen / E++ £95-£149
135mm F2.8 Auto Q Un/used £250
135mm F2.8 Non AI As Seen / E++ £45-£59
135mm F3.5 AI As Seen £59
135mm F3.5 Auto Q Un/used £175
135mm F3.5 Non AI Exc / E- £39-£49
200mm F4 AIS Micro E- £349
200mm F4 Non AI E- £79
200mm F5.6 Medical E+ / E++ £399-£499
500mm F8 C Reflex E++ £249
TC14A Converter E++ £199
TC200 Converter E+ / Mint- £59-£69
TC201 Converter E++ £99
TC300 Converter As Seen / Exc £75-£399

Olympus



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OM1 Chrome Body Only E- £59
OM40 Black Body Only Exc / E- £49-£79
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OM10 Chrome + 50mm F1.8 E- £49-£69
OM10 Chrome Body Exc / E- £29-£39
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28mm F2.8 Zuiko E+ / E++ £49-£59
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732 Flash E+ / E++ £15-£55
732 Zoom Adapter E++ £25

Varimagrifier E+ / Mint- £59-£99
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645N + 45-85mm FA E- £749
645N + 80-160mm E+ / E++ £749
645 Complete E+ / E++ £299
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55-110mm F6.3 FA E- £599
75mm F2.8 Leaf Shutter E- £149
80-160mm F4.5 A E+ / E++ £369-£399
80-160mm F4.5 FA E- £499
120mm F4 Macro E++ £299-£349
150mm F3.5 A E++ £159
200mm F4 A E+ £129-£159
300mm F4 EDIF A E++ £499
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120 Insert E++ £75
220 Insert E+ / E++ £45-£59
Auto Bellows Exc Demo £399
Finder Magnifier E- £45

Pentax 6x7



67TL Complete E+ / E++ £399
67TL + AE Prism E+ / E++ £399-£499
67TL Body Only E- £349
67 Mirror Up + TTL Prism E- £399
67 Mirror Up + Plain Prism E- £349
67 Mirror Up + TTL Prism E- £399
35mm F4.5 Fisheye Takumar E+ / E++ £299-£650
35mm F4.5 SMC Fisheye E- £449
45mm F4 SMC Exc / E++ £169-£299
55mm F4 SMC E- £299
75mm F4 SMC Shift Exc / E++ £399-£499
400mm F5.6 SMC Shutter E- £159
135mm F4 SMC Macro E++ £249-£299
150mm F2.8 E- £149
165mm F2.8 SMC As Seen / E- £99-£179
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200mm F4 Takumar E+ / E++ £139-£199
300mm F4 SMC E- £349
300mm F4 Takumar As Seen / E++ £199-£349
400mm F4 Takumar E- £449
400mm F5.6 E++ £749-£999
800mm F4 Takumar E++ £2,999
800mm F6.7 SMC E++ £2,299
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Extension Tube Set E++ £69
NPC Polaroid Mag E- £149
67II Wooden Grip E- £99
Magnifying Hood E- £35

Pentax AF - Please Phone
Pentax Manual - Please Phone

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6003AF Complete E++ / Mint- £1,950-£2,750
6003 Integral Complete E++ £749-£799
6003 Complete E- £529
6003 MK1 Complete E+ / E++ £399-£499
SLX MK1 Complete E- £249
40mm F4 HFT E- £699
50mm F4 HFT Exc / E++ £299-£399
50mm F4 PQ E+ / E++ £649-£650
50mm F4 PQ EL E++ £599
120mm F4 PQS Makro E- £399
120mm F5.6 HFT E- £399
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150mm F4 PQ E++ £549-£650
150mm F4 PQS E- £650
180mm F2.8 AF E++ £1,299
180mm F2.8 PQ E++ £1,099
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250mm F5.6 PQS E- £499
350mm F5.6 HFT E+ / E++ £499-£549
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120 Magazine (6008) E- £39
120 Magazine (6x4.5) 6008 E++ £199
4500 Magazine + Adapter E++ £349
Polaroid Mag 6006 E- £35
Polaroid Mag 6008 E+ / New £139-£199
Polaroid Mag SLX60020 E++ £85
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90 Degree Prism E- £299
T Finder Mint- £199
FM1 Flashmeter New £199
RC 120 Release E++ £29
Vario Extension Tube ET22-68 E++ £299

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50mm F4 Distagon E- £349
50mm F4 ESE Distagon E- £349
80mm F2.8 Planar E- £149
120mm F5.6 S Planar Exc £399
150mm F4.5 Shutter E++ £499-£599
150mm F4 Sonnar E- £249-£499
2x Converter E- £179
120/220 E Magazine E- £195
120/220 Magazine Exc £125
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Leather Ever Ready Case E++ £45

Rollei Twin Lens - Please Phone
Voigtlander - Please Phone
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Tamrac Aero Backpacks

The perfect solution for the photographer who prefers the comfort of a backpack, but also wants to quickly access photo gear. Tamrac's innovative Dual Entry System™ allows fast access to your gear through a side door when the packs are worn over one shoulder, and through the front panel when used like traditional backpacks.

Aero 70	SAVE £32	£37.95
Aero Speed Pack 85		£75.95
Aero 80	SAVE £34	£65.95
Aero Speed Pack 75		£44.97

Tamrac Expedition 6X

Medium size bag offering foam padded protection and quick access to multiple SLRs, lenses, flash and accessories. The main compartment is completely foam padded with numerous adjustable, foam-padded dividers to protect digital or film SLRs, 5-6 lenses, and a flash. The camera with a long zoom lens attached lays on two vertical, foam-padded dividers internally reinforced with rigid plastic. A restraint strap holds the lens firmly in place. Two Windowpane Mesh™ pockets inside the front flap visibly organize filters, film and other accessories. A plastic, foam-padded platform in the bottom provides shock protection while a LockDown™ rain flap protects the zipper from the elements.

Expedition 6X		£89.95
Expedition 4X	SAVE £60	£59.97
Expedition 5X		£79.95
Expedition 7X		£125.95
Expedition 8X		£148.95
Expedition 9X	SAVE £95	£164.97

Tamrac Memory Wallet 8

Ideal for organising all your memory and power, this wallet has pockets to provide quick access to memory cards and batteries. There are red tags to identify which memory cards and batteries are used up and which are still available so you can switch cards and batteries on the move.

Memory Wallet 8	£9.95
Memory Wallet 4	£7.45
Memory Wallet 2	£6.95

Tamrac Velocity 10X Sling

Large enough to hold two bodies with lenses attached. Inside the main compartment, the camera with lens is suspended on 2 vertical, foam-padded dividers that are internally reinforced with rigid plastic. The bag can be carried comfortably like a backpack, but when swung around to the front, the secure zippered Quick Flip Top opens away from the body for fast and convenient access to camera gear.

Velocity 10X	SAVE £4	£37.95
Velocity 5X Hip Pack	SAVE £19	£36.95
Velocity 6X	SAVE £8	£24.95
Velocity 7X	SAVE £1	£37.95
Velocity 8X	SAVE £3	£40.95
Velocity 9X	SAVE £3	£45.95

LowePro PixelPak V1 Memory Wallet

Blends protection, style and versatility into a compact case. Created with a rugged mixture of rubber and plastic, this card holder keeps your memory cards safe and organized in a compact area. It is designed to hold up to eight SD/MMC, XD or Mini SD memory cards.

PixelPak V1 Memory Wallet	SAVE £1	£7.95
PixelPak V2 Memory Wallet	SAVE £1	£7.95

Think Tank Memory Wallets

Packet Rocket stores 10 CF memory cards in a small, compact package that fits easily in your pocket or attaches to your belt or bags. Pee Wee Packet Rocket stores 4 CF cards and 3 SD cards in an even smaller, more compact package. Feature a business card holder for easy identification.

Packet Rocket Memory Wallet	£10.99
Pee Wee Packet Rocket Memory Wallet	£8.99

Kaiser Snap On Lens Caps

Replacement front caps in the following sizes...			
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Take great pictures with your DSLR! All you need is one of these training DVDs and some time, and you'll have the knowledge and the confidence to create the images you want. The topics are arranged in chapters, so you can move at your own pace, and return later to individual subjects. Cameras covered...
CANON EOS 20D, 30D, 40D, 50D, 5D, 5D MKII, 300D, 350D, 400D, 450D, 500D, 1000D. **NIKON** D40/D40X, D50, D60, D70/70s, D80, D90, D200, D300, D700, D5000. **OLYMPUS** E300. **SONY** Alpha 100.
Blue Crane Learning DVDs **£20.95**

Giottos Vitruvian Tripod

Designed to offer photographers a truly lightweight & compact tripod plus a fully functioning monopod and ball head. The tripod castings are made from a forged aluminium alloy for strength and the quick action twist leg locks require only 1/8 turn to lock and unlock. A compact ball + socket head is provided that offers smooth and precise movement, independent pan control with a quick release system. But it's not just a tripod, simply unscrew the tripod leg, remove the centre column and head then join them together to produce a full size monopod with a maximum operating height of 162cm.

Vitruvian Carbon Fibre

£299.95

Morris Photo Backgrounds

Plain background cloths are handcrafted from low-crease poly cotton, making them hard-wearing, washable, and above all easy to use. Choose from 10 different variations and two sizes. The cloths also come with loop's on top so that you can pass a background pole through it.

8' x 12'	£29.95	8' x 16'	£35.95
8' x 12'	£34.21	8' x 16'	£44.99

Stofen Omni Bounce

Available in several flashgun fits, please ring or see web for full details.

Stofen Omni Bounce **£15.95**

Lumiquest Ultrasoft

Achieve an extremely soft look with minimal shadows. For use on an individual flash or to softly illuminate the background in a multiple flash setup.

Lumiquest Ultrasoft LQ103 **£22.46**

Lumiquest Softbox

Light is softened and more evenly distributed as it passes through a center-weighted frosted diffuser. The unique design does not block either exposure sensors or auto focus assist beams on most flashes.

Lumiquest Softbox LQ107 **£29.95**

Lumiquest Pocket Bouncer

Softens flash light quality with minimal light loss. To be used with slaves or alone where low ceilings are not available.

Lumiquest Pocket Bouncer LQ101 **£18.95**

Lumiquest Cinch Straps LQ117 **£6.95**

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Based on a ball and socket system for smooth and accurate movement. Once you bend the composer it will retain its position but you can ensure that it doesn't move by rotating the locking ring. To focus the photographer uses a traditional barrel focusing ring.

Lensbaby Composer **£154.97**

Lensbaby Muse Glass Lens

The original Lensbaby but offers the new Lensbaby Optic Swap System, which offers photographers an unlimited variety on looks and styles. Lensbaby Muse brings one area of the photo into focus with the sweet spot, which is gradually surrounded with blur.

Lensbaby Muse Glass Lens **£99.95**

Lensbaby Muse Plastic Lens **£64.95**



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A3+, 50 sheets	£47.00
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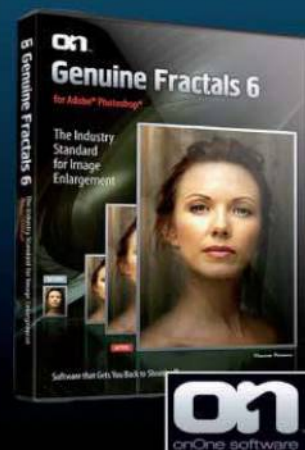
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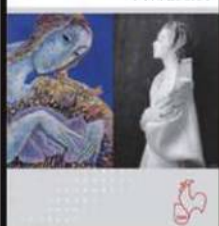
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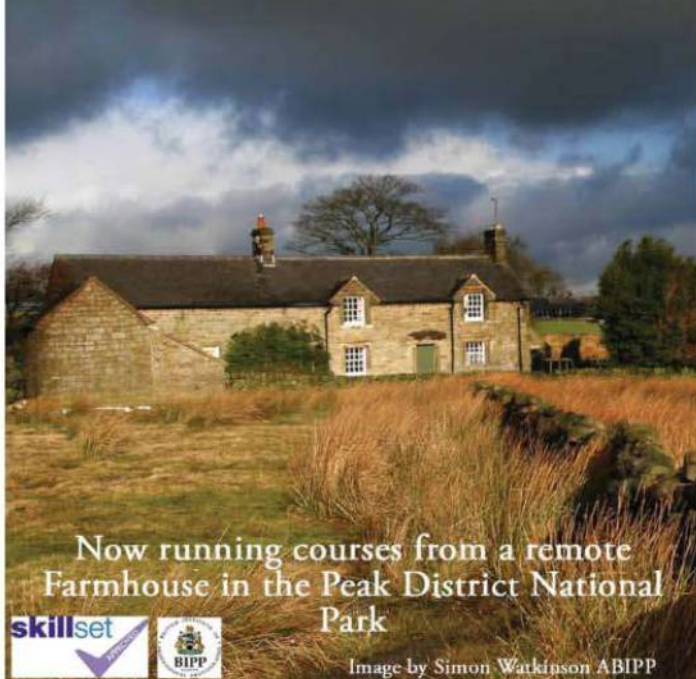
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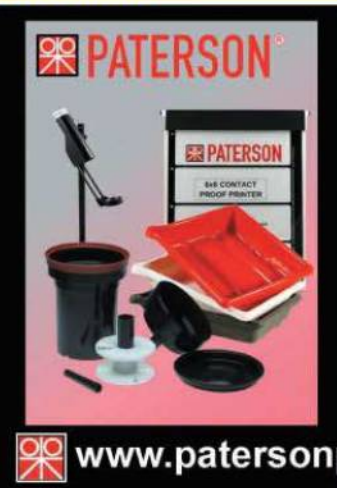
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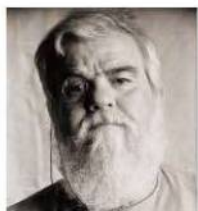
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ROGER HICKS

When it comes to hiring a photographer, do you really get what you pay for?

UK COMMUNITIES Secretary Eric Pickles recently refused to agree to a request from the Audit Commission to hire a new boss with a 'remuneration package' worth a shade under £240,000 a year.

Even before we ignore the crucial distinction between 'earns' and 'is paid', this set me to wondering how easy it may be to overpay people: in other words, to get worse service (or advice, or whatever) than you would get from someone whose salary was at least slightly closer to the national average.

Of course, you want someone intelligent and persistent in a job like this, but consider the possibility that someone who was paid 'only' £100,000 a year might actually be more sympathetic to those whose money he (or she) is trying to save, and rather more suspicious of those who treat millions of pounds of other people's money in the way that most of us treat small change.

The relevance of this in photography is not immediately obvious until you look at someone like Annie Leibovitz. No one denies that she is a very great photographer, but equally, she is reputedly difficult to work with (I've met a few people who assisted her, albeit some decades ago) and she has a reputation for spending money like water. So why hire her?

Let's start with diminishing returns. Drop right down the scale from Ms Leibovitz, to wedding photography. Pay twice as much as the cheapest package available from your cheapest local, allegedly professional 'wedding specialist', and you are quite likely to get pictures that are more than twice as good. For a start, you are unlikely to find that the photographer you have hired is a moonlighting amateur doing his first wedding as a means of paying for his hobby. I said, remember, the very cheapest you can find: pay even a little more, and you may well get a very competent moonlighting amateur with a bit of experience.

Double the fee again (4x the cheapest you could find) and you would have every right to be disappointed if the pictures were not very good, although whether they would be twice as good is a matter of personal taste. Let's be optimistic and assume that they might be.

Double it once more (8x) and you are getting into the realms of top-flight wedding photographers. You

are now paying for personal taste – the pictures are unlikely to be twice as good, whatever that means, but you may still like them better – and you are entering into the realms of conspicuous consumption.

Double it yet again (16x) and you are solidly into top-flight wedding photography, with exquisite attention to detail and superb service. Yet another doubling (32x) and you have probably reached the realistic limit. In advertising terms, you're in Annie Leibovitz territory.

What, though, are you buying? There comes a point where you are no longer paying for photography – you are paying for a name. You are saying, 'I can afford the best.' This is fine, as long as you have some idea of what 'the best' might be. To borrow from another realm entirely, are Ferraris 'the best'? Quite possibly not. By all accounts (alas,

I cannot speak from personal experience), several cars are faster, handle better and are more reliable. Sometimes they are all three, but Ferrari has the name, partly as a hangover from the 1950s and '60s, and partly on the strength of their (British-built, not Italian) Formula One cars.

To return to Ms Leibovitz and the Audit Commission, though, there is more than a sniff of the old argument that the way to make the poor work harder is to pay them less, otherwise they will grow lazy and self-satisfied, while the way to make the rich work harder is to pay them more otherwise they just won't bother. There is no doubt some truth in this, in that the rich are often rich because their sole concern in life is money.

Quite possibly, though, there is a negative correlation between being obsessed with earning more money, and being obsessed with being good at what you do. If you really cared about what you do, then you'd do it for little more than a living wage. I suspect Ms Leibovitz could and would do this, but she'd be a fool to argue with people who throw money at her. If you were truly passionate, you might even do it for less than a living wage: go to Arles, and you'll see lots of examples. But if all you care about is money, well, maybe you're expecting more for doing less.

And maybe that's what your paymasters will find they are paying you. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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